KĀLIDĀSA'S

MĀLAVIKĀGNIMITRA

EDITED WITH A LITERAL ENGLISH TRANSLATION
AND SIX VERY USEFUL APPENDICES

by

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PREFACE

Mālavikāgnimitra is considered to be an inferior production of Kālidāsa. It is supposed that it was his first dramatic work and was composed when his genius had not matured. The sheet-anchor of this charge is sought to be found in the prologue of the play. The poet is thought to offer an excuse for his presumption in presenting a new play when the works of tried poets such as Bhāsa, Saumillaka, and Kaviputra exist. Starting with this bias against the play, the critics have taken pains to show that it is inferior to the other two plays of the poet. They have found fault with the melody in its verse, the fancy in its thoughts and the state of society depicted in it. Prof. H. H. Wilson had the temerity of even denying the authorship of Kālidāsa and ascribing it to some other Kālidāsa. Mr. A. W. Ryder says, "It shows no originality of plot, no depth of passion. It is a light, graceful drama of court intrigue."

None of these charges can hold. The play is on the same high level as, if not on a higher level than, Kālidāsa's Śakuntalā and Vikramorvaśīya. In one respect at any rate, *viz.*, in its dialogues, as we shall show later, Mālāvikāgnimitra is any time superior to the other two. Another point that goes in its favour is that it has got a universal appeal in so far as it avoids the supernatural element altogether and consequently any strain on the imagination of the audience. For this reason the drama is eminently suited for the stage.

It is absurd to see want of melody in Mālavikāgmitra, of which the verses are as sweet, melodious and musical as in any other works of Kālidāsa. Who would deny the smooth flow and gentle music of Mālavikā's song with its delicate

hint of her love for the king ? Mark the melody—

दुर्लभः प्रियस्तस्मिन्भव हृदय निराश-
महो अपाङ्गको मे प्रस्फुरति किमपि वामः ।
एष स चिरदृष्टः कथं उपनेतव्यो
नाथ मां पराधीनां त्वयि गणय सतृष्णाम् ॥ (II, 4)

O yearning fluttering heart ! My gentle dove !
What hope of seeing him for whom I die ?
But this left eye of mine does throb to-day !
A happy sign ! O there I see my lord !
O what a heavenly sight ! So long a time
Has passed away in bitter lonely grief !
Now what to do to draw him close to me ?

The King takes the hint, agrees with Vidūshaka who also is not slow in catching Mālavika's meaning, and at once breaks forth into singing—

जनमिममनुरक्तं विद्धि नाथेति गेये
वचनमभिनयन्त्या स्वाङ्गनिर्देशपूर्वम् ।
प्रणयगतिमदृष्ट्वा धारिणीसंनिकर्षा-
दहमिव सुकुमारप्रार्थनाव्याजमुक्तः ॥ (II, 5)

She, like a skilful actress 'pon the stage
So finely pointed to her person bright,
And sweetly sang with charming blandishment,
" Believe me, I am thine for e'er, O lord,
Devoted, faithful, merg'd in thine own self."
I thought I was the object of appeal
So touchingly addressed to me this wise.
When Dhāriṇī was present on the scene !

Could there be anything more melodious ?

At the first meeting of the lovers in the royal garden the king complains of the untrustworthiness of his sweetheart in

lines which are a unique combination of striking melody and superb thought—

पथि नयनयोः स्थित्वा स्वप्ने तिरोभवति क्षणा-
त्सरति सहसा बाह्वोर्मध्यं गतापि सखी तव ।
मनसिजरुजा क्लिष्टस्यैवं समागममायया
कथमिव सखे विश्रब्धं स्यादिमां प्रति मे मनः ॥ (IV, 11)

In dreamy world she comes and disappears !
She falls within my arms, then 'ludes my grasp !
The only hope of all the hopes of heart
Abandons me and leaves me to despair.
O friend, now tell me how I can repose
My confidence in airy nothingness !

The charge that Mālavikāgnimitra lacks in fancy is as preposterous as the one on the point of melody. On a par with the verse quoted above here are a few more which display a richness of imagination, a profundity of thought and a grace of high-soaring fancy not to be excelled by Kālidāsa himself elsewhere—

शरीरं क्षामं स्यादसति दयितालिङ्गनसुखे
भवेत्सास्रं चक्षुः क्षणमपि न सा दृश्यत इति ।
तया सारङ्गाक्ष्या त्वमसि न कदाचिद्विरहितं
प्रसक्ते निर्वाणे हृदय परितापं वहसि किम् ॥ (III, 1)

Let body waste away in grief for want
Of bliss and thrilling joy of an embrace !
Flow out, my eye, in copious tears of grief
She does not show that pretty face to thee.
But heart ! O heart ! Why suffer anguish thus ?
The fawn-ey'd love is always with thyself ;
Thou hast the priv'lege of eternal bliss !

क रुजा हृदयप्रमाथिनी क च ते विश्वसनीयमायुधम् ।
मृदुतीक्ष्णतरं यदुच्यते तदिदं मन्मथ दृश्यते त्वयि ॥ (III, 2)

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मृदुतीक्ष्णतरं यदुच्यते तदिदं मन्मथ दृश्यते त्वयि ॥ (III, 2)

O Cupid, God of sweet and bitter love !
How innocent and harmless seems thy bow,
And yet what pain it causes to the heart !

अनातुरोत्कण्ठितयोः प्रसिध्यता समागमेनापि रतिर्न मां प्रति ।
परस्परप्राप्तिनिराशयोर्वरं शरीरनाशोऽपि समानुरागयोः ॥ (III, 15)

How sad to see,
Depriv'd of glee,
Two souls in life united ;—
One passionate,
Like loving mate,
From other one divided !
One rapt in love
Like gods above,
With fiery zeal ignited ;
The other one,
As cold as nun,
Indifferent, icy-hearted.
Yet some there are
That go too far
In world of love full lighted,
They ever sigh,
But never die,
Their union is derided.
If such there be,
They, on some plea,
Should die, and wrong be righted.

सूर्योदये भवति या सूर्यास्तमये च पुण्डरीकस्य ।
वदनेन सुवदनायास्ते समवस्थे क्षणादूढे ॥ (IV, 7)

Compare the Urdu couplet.

उल्फ़त का जब मज़ा है कि वह भी हों बेक़रार
दोनों तरफ़ हो आग बराबर लगी हुई ।

The face of this bewitching lovely maid
Presents the sight of lotus, pure and white,
But is a strange compound of two aspects
The one it wears at rising of the sun
The other it shows at sunset to the world.

Apropos of the accusation that Mālavikāgnimitra depicts a degenerate state of Hindu Society, one fails to see where such degeneracy exists. The love of the king for Mālavikā is as pure and chivalrous as that of the hero of Śakuntalā or of Vikramorvasīya. Agnimitra never intended making Mālavikā his mistress or concubine. From the very start he wanted to take her as his legally wedded queen. This too he could do with impunity but he was so considerate about the feelings of his other two queens that he never dared to avow his love openly for Mālavikā. On the other hand, when once he was discovered in his clandestine meeting with her, he offered an apology to Irāvatī and even fell at her feet. Later on, when Mālavikā reminded him that she had seen him as afraid of the queen as herself, he politely replied—

दाक्षिण्यं नाम बिम्बोष्ठि बैम्बिकानां कुलव्रतम् ।
तन्मे दीर्घाक्षि ये प्राणास्ते त्वदाशानिबन्धनाः ॥ (IV. 14.)

Such courtesy of behaviour, such charm of manners and such dignity of bearing can hardly go with depravity of character.

Dhāriṇī is an ideal Indian wife, and Irāvatī, though naturally jealous of any rival in the king's love, is obedient and faithful to her husband. Mālavikā is a noble specimen of chaste, innocent and modest girlhood. There is nothing degenerate about the other characters too. In fact, in the whole of the drama there is not a single remark or action which can be said to even border on vulgarity.

To conclude, we can say with confidence that even the most fastidious eye will fail to detect anything that can

substantiate in the least any of the above charges unjustly brought against the play.

As to the poet's alleged admission of his presumption in presenting his own play in prefence to those of the old masters, we may state that nothing could be more presumptuous than such an unwarranted suggestion. The poet does not at all show any lack of confidence in himself. On the contrary, he throws a challenge to poets of established reputation when he asks the audience to judge his play purely on merits.

पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवद्यम् ।
सन्तः परीक्ष्यान्यतरद्भजन्ते मूढः परप्रत्ययनेयबुद्धिः ॥ (I. 2.)

The implication of the verse is clear. A work is good or bad on its merits, not because it is old or new. Kālidāsa was evidently conscious of his own genius.

We have disposed of the unmerited charges against the play by quoting chapter and verse. Now we proceed to show the peculiar excellence of its dialogues. We can do no better than reproduce a few of them for the delectation of the reader—

गणदासः—[विदूषकं विलोक्य] गौतम वदेदानीं यत्ते मनसि वर्तते ।

विदूषकः—प्रथमोपदेशदर्शने प्रथमं ब्राह्मणस्य पूजा कर्तव्या । सा ननु वो विस्मृता ।

परिव्राजिका—अहो प्रयोगाभ्यन्तरः प्राश्निकः ।

[सर्वे प्रहसिताः । मालविकापि स्मितं करोति]

गणदासः—महाब्राह्मण न खलु प्रथमं नेपथ्यसंगीतकमिदम् । अन्यथा कथं त्वामर्चनीयं नार्चयिष्यामः ।

विदूषकः—मया नाम मुग्धचातकेनेव शुष्कघनगर्जितेऽन्तरिक्षे जलपानमिष्टम् ।

परिव्राजिका—एवमेव ।

विदूषकः—तेन हि पण्डितपरितोषप्रत्यया ननु मूढा जातिः। यतोऽत्रभवत्या शोभनं भणितं ततोऽस्यै इदं पारितोषिकं प्रयच्छामि।

[इति राज्ञो हस्तात्कटकमाकर्षति]

देवी—तिष्ठ तावत्। गुणान्तरमजानन् किमिति त्वमाभरणं ददासि।

विदूषकः—परकीयमिति कृत्वा। (Act II, pp. 19-20)

बकुलावलिका—[मालविकायै चरणं दर्शयन्ती] अपि रोचते तेऽयं रागरेखाविन्यासः।

मालविका—सखि आत्मनश्चरणगत इति लज्जे एनं प्रशंसितुम्। केन प्रसाधनकलायामभिविनीतासि।

बकुलावलिका—अत्राहं भर्तुः शिष्यास्मि।

विदूषकः—त्वरय तावदेनां गुरुदक्षिणायै।

मालविका—दिष्ट्या न गर्वितासि।

बकुलावलिका—उपदेशानुरूपौ चरणौ लब्ध्वाद्य गर्विता भविष्यामि। [आत्मगतम्] हन्त सिद्धं मे दौत्यम्। [राजं विलोक्य, प्रकाशं] सखि एकस्य ते चरणस्यावसितो रागनिक्षेपः। केवलं मुखमारुतो लम्भयितव्यः। अथवा प्रवातमेवैतत्स्थानम्।

राजा—सखे पश्य पश्य।

आर्द्रालक्तकमस्याश्चरणं मुखमारुतेन वीजयितुम्।
प्रतिपन्नः प्रथमतरः संप्रति सेवावकाशो मे॥

विदूषकः—कुतस्तेऽनुशयः। चिरं भवता एतत्क्रमेणानुभवितव्यम्।

बकुलावलिका—सखि अरुणशतपत्रमिव शोभते ते चरणः। सर्वथा भर्तुरङ्कपरिवर्तिनी भव।

[इरावती निपुणिकामुखमवेक्षते]

राजा—ममेयमाशीः ।

मालविका—सखि अवचनीयं मन्त्रयसे ।

बकुलावलिका—मन्त्रयितव्यमेव मया मन्त्रितम् ।

मालविका—प्रिया खल्वहं तव ।

बकुलावलिका—ने केवलं मम ।

मालविका—कस्य वाऽन्यस्य ।

बकुलावलिका—गुणेष्वभिनिवेशिनो भर्तुरपि ।

मालविका—अलीकं मन्त्रयसे । एतदेव मयि नास्ति ।

बकुलावलिका—सत्यं त्वयि नास्ति । भर्तुः कृशेषु ईषत्परिपाण्डुरेषु दृश्यतेऽङ्गेषु ।

निपुणिका—प्रथमं गणितमिव हताशाया उत्तरम् ।

बकुलावलिका—अनुरागोऽनुरागेण परीक्षितव्य इति सुजनवचनं प्रमाणीकुरु ।

मालविका—किमात्मनश्छन्देन मन्त्रयसे ।

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मालविका—सखि देवीं विचिन्त्य न मे हृदयं विश्वसिति ।

बकुलावलिका—मुग्धे भ्रमरसंबाध इति वसन्तावतारसर्वस्वं किं न चूतप्रसवोऽवतंसयितव्यः ।

मालविका—त्वं तावद्वर्जितेऽत्यन्तं सहाया भव ।

बकुलावलिका—विमर्दसुरभिर्बकुलावलिका खल्वहम् ।

राजा—साधु बकुलावलिके साधु । (Act III, pp. 34-36)

इरावती—[सहसोपसृत्य] पूरय पूरय। ननु अशोकः कुसुमं दर्शयति। अयं पुनः पुष्प्यति फलति च ।

[सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः]

राजा—[अपवार्य] का प्रतिपत्तिरत्र।

विदू०—किमन्यत्। जङ्घाबलमेव।

इरा०—वकुलावलिके साधु त्वयोपक्रान्तम्। मालविके त्वं तावत् सफलप्रार्थनं कुर्वार्यपुत्रम्।

उभे—प्रसीदतु भट्टिनी। के आवां भर्तुः प्रणयपरिग्रहस्य। (इति निष्क्रान्ते)

इरा०-अहो अविश्वसनीयाः पुरुषाः। मया खलु आत्मनो वञ्चनावचनं प्रमाणीकृत्य व्याधगीतरक्तया हरिण्येवाशङ्कितयैतन्न विज्ञातम्।

विदू०—(जनान्तिकम्) प्रतियोजयेदानीं किमपि। कर्मगृहीतेन कुम्भीलकेन संधिच्छेदने शिक्षितोऽस्मीति वक्तव्यं भवति।

(Act III, *pp.* 39-40)

My best thanks are due to my teacher, colleague and friend, Pt. Arjana Natha, M.A., Vice-Principal, Hindu Sabha College, Amritsar, for his suggestion to me to edit the play and for his help in the initial stages of the work. I am also deeply indebted to my friend, Prof. Sadhu Ram, M.A., of the Kinnaird College, Lahore, for his invaluable help in the revision of the entire book.

Anar Bhawan,
Mussorie,
1st October, 1940.

M. C. Kapoor

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प्रथमोऽङ्कः ।

एकैश्वर्ये स्थितोऽपि प्रणतबहुफले यः स्वयं कृत्तिवासाः
कान्तासंमिश्रदेहोऽप्यविषयमनसां यः परस्ताद्यतीनाम् ।
अष्टाभिर्यस्य कृत्स्नं [illegible]: तनुभिर्बिभ्रतो नाभिमानः
सन्मार्गालोकनाय व्यपनयतु स वस्तामसीं वृत्तिमीशः ॥ १ ॥

(नान्द्यन्ते)

सूत्रधारः—(नेपथ्याभिमुखमवलोक्य) मारिष, इतस्तावत् ।

(प्रविश्य)

पारिपार्श्विकः—भाव अयमस्मि ।

सूत्रधारः—अभिहितोऽस्मि विद्वत्परिषदा कालिदासग्रथितवस्तु-मालविकाग्निमित्रं नाम नाटकमस्मिन्वसन्तोत्सवे प्रयोक्तव्यमिति । तदारभ्यतां संगीतम् ।

पारिपार्श्विकः—मा तावत् । प्रथितयशसां भाससौमिल्लक-कविपुत्रादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं परिषदो बहुमानः ।

सूत्रधारः—अयि विवेकभ्रान्तमभिहितम् । पश्य

पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवद्यम् ।
सन्तः परीक्ष्यान्यतरद्भजन्ते मूढः परप्रत्ययनेयबुद्धिः ॥ २ ॥

पारिपार्श्विकः—आर्यमिश्राः प्रमाणम् ।

सूत्रधारः—तेन हि त्वरतां भवान् ।

शिरसा प्रथमगृहीतामाज्ञामिच्छामि परिषदः कर्तुम् ।
देव्या इव धारिण्याः सेवादक्षः परिजनोऽयम् ॥ ३ ॥

(इति निष्क्रान्तौ ।)

प्रस्तावना ।

(ततः प्रविशति बकुलावलिका ।)

बकुलावलिका—आज्ञप्तास्मि देव्या धारिण्या । अचिरप्रवृत्तोपदेशं चलितं नाम नाट्यमन्तरेण कीदृशी मालविकेति नाट्याचार्यमार्यगणदासं प्रष्टुम् । तत्तावत्संगीतशालां ग[illegible] (इति परिक्रामति ।) (क)

(ततः प्रविशत्याभरणहस्ता द्वितीया चेटी ।)

प्रथमा—(द्वितीयां दृष्ट्वा) सखि कौमुदिके कुतस्त इयं धीरता यत्समीपेनाप्यतिक्रामन्ती इतो दृष्टिं न ददासि । (ख)

द्वितीया—अहो बकुलावलिका । सखि इदं देव्याः शिल्पिसकाशादानीतं नागमुद्रासनाथमङ्गुलीयकं स्निग्धं निध्यायन्ती तवोपालम्भे पतितास्मि । (ग)

बकुलावलिका—स्थाने खलु सज्जति दृष्टिः । अनेनाङ्गुलीयकेन उद्भिन्नकिरणकेसरेण कुसुमित इव ते अग्रहस्तः प्रतिभाति । (घ)

कौमुदिका—सखि कुत्र प्रस्थितासि । (ङ)

(क) आणत्तह्मि देवीए धारिणीए । अइरप्पउत्तोवदेसं चलिअं णाम णट्टअं अन्तरेण कीरिसी मालविअत्ति णट्टाअरिअं अज्जगणदासं पुच्छिदुं । ता दाव संगीतसालं गच्छह्मि । (ख) हला कोमुदीए कुदो दे इअं धीरदा । जं समीवेण वि अदिक्कमन्ती इदो दिट्ठिं ण देसि । (ग) अम्हो बउलावलिआ । सहि इदं देवीए सिप्पिसआसादो आणीदं णाअमुद्दासणाहं अङ्गुलीअअं सिणिद्धं णिज्झाअन्ती तुह उवालम्भे पडिदह्मि । (घ) ठाणे क्खु सज्जदि दिट्ठी । इमिणा अङ्गुलीअएण उब्भिण्णकिरणकेसरेण कुसुमिदो विअ दे अग्गहत्थो पडिभादि । (ङ) हला कहिं पत्थिदा सि ।

बकु०—देव्या एव वचनेन नाट्याचार्यमार्यगणदासं उपदेशग्रहणे कीदृशी मालविकेति प्रष्टुम् । (क)

कौमु०—सखि ईदृशेन व्यापारेणासंनिहितापि दृष्टा किल सा भर्त्रा । (ख)

बकु०—आम । देव्याः पार्श्वगतः स जनश्चित्रे दृष्टः । (ग)

कौमु०—कथमिव । (घ)

बकु०—शृणु । चित्रशालां गता देवी प्रत्यग्रवर्णरागां चित्रलेखामाचार्यस्यावलोकयन्ती तिष्ठति । तस्मिन्नन्तरे भर्तोपस्थितः । (ङ)

कौमु०—ततस्ततः ? (च)

बकु०—ततश्चोपचारानन्तरमेकासनोपविष्टेन भर्त्रा चित्रगताया देव्याः परिजनमध्यगतामासन्नतरां (चरां) तां प्रेक्ष्य देवी पृष्टा । (छ)

कौमु०—किमिव । (ज)

बकु०—अपूर्वेयं दारिका आसन्ना च देव्या आलिखिता किन्नामधेयेति । (झ)

कौमु०—आकृतिविशेषेष्वादरः पदं करोति । ततस्ततः । (ञ)

बकु०—ततोऽवधीरितवचनो भर्ता शङ्कितो देवीं पुनरप्यनुबद्धुं

(क) देवीए एव्व वअणेण णट्टाआरिअं अज्जगणदासं उवदेसग्गहणे कीरिसी मालविअत्ति पुच्छिदुं । (ख) सहि ईरिसेण वावारेण असंणिहिदा वि दिट्ठा किल सा भट्टिणा । (ग) आम । देवीए पासगदो सो जणो चित्ते दिट्ठो । (घ) कहं विअ । (ङ) सुणाहि । चित्तसालं गदा देवी पच्चग्गवण्णराअं चित्तलेहं आअरिअस्स ओलोअन्ती चिट्ठदि । तस्सिं अन्तरे भट्टा उवट्ठिदो । (च) तदो तदो । (छ) तदो अ उवआराणन्तरं एक्कासणोवविट्ठेण भट्टिणा चित्तगदाए देवीए परिअणमज्झगदं असण्णदरं तं पेक्खिअ देवी पुच्छिदा । (ज) किं विअ । (झ) अपुव्वा इअं दारिआ आसण्णा अ देवीए आलिहिदा किंणामहेअ त्ति । (ञ) आकिदिविसेसेसु आअरो पदं करेदि । तदो तदो ।

प्रवृत्तः । ततो यावद्देवी न कथयति तावत् कुमार्या वसुलक्ष्म्याख्यातम् । आवुत्त एषा मालविकेति । (क)

कौमु०—(सस्मितम्) सदृशं खलु बालभावस्य । अतः परं कथय । (ख)

बकु०—किमन्यत् । सांप्रतं मालविका सविशेषं भर्तुर्दर्शनपथाद्रक्ष्यते । (ग)

कौमु०—सखि अनुतिष्ठ आत्मनो नियोगम् । अहमप्येतदङ्गुलीयकं देव्या उपनेष्यामि । (इति निष्क्रान्ता ।) (घ)

बकु०—(परिक्रम्यावलोक्य च) एष नाट्याचार्य आर्यगणदासः सङ्गीतशालातो निष्क्रामति । यावदस्मायात्मानं दर्शयामि । (ङ)

(इति परिक्रामति ।)

(प्रविश्य)

गणदासः—कामं खलु सर्वस्यापि कुलविद्या बहुमता । न पुनरस्माकं नाट्यं प्रति मिथ्यागौरवम् । कुतः

देवानामिदमामनन्ति मुनयः शान्तं क्रतुं चाक्षुषं
रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा ।
त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ॥ ४ ॥

(क) तदो अवहीरिअवअणो भट्टा सङ्किदो देवीं पुणोवि अणुवन्धिदुं पवुत्तो तदो जाव देवी ण कहेदि दाव कुमारीए वसुलच्छीए आचक्खिदं आवुत्त एसा मालविअत्ति । (ख) सरिसं खु बालभावस्स । अदो वरं कहेहि । (ग) किं अण्णं । संपदं मालविआ सविसेसं भट्टिणो दंसणपहादो रक्खिअदि । (घ) हला अणुचिट्ठ अत्तणो णिओअं । अहं वि एदं अङ्गुलीअअं देवीए उवणइस्सम् । (ङ) एसो णट्टाअरिओ अज्जगणदासो संगीदसालादो णिक्कमदि । जाव से अत्ताणं दंसेमि ।

बकु०—(उपेत्य) आर्य वन्दे । (क)

गणदासः—भद्रे चिरं जीव ।

बकु०—आर्य देवी पृच्छति । अप्युपदेशग्रहणे नातिक्लेशयति वः शिष्या मालविकेति । (ख)

गणदासः—भद्रे विज्ञाप्यतां देवी परमनिपुणा मेधाविनी चेति । किं बहुना ।

यद्यत्प्रयोगविषये भाविकमुपदिश्यते मया तस्यै ।
तत्तद्विशेषकरणात्प्रत्युपदिशतीव मे बाला ॥ ५ ॥

बकु०—(आत्मगतम्) अतिक्रामन्तीमिवेरावतीं पश्यामि । (प्रकाशम्) कृतार्थेदानीं वः शिष्या यस्या गुरुजन एवं तुष्यति । (ग)

गणदासः—भद्रे (तद्विधानामसुलभत्वात्पृच्छामि । कुतो देव्या तत्पात्रमानीतम् ।)

बकु०—अस्ति देव्या वर्णावरो भ्राता वीरसेनो नाम । स भर्त्रा नर्मदातीरेऽन्तपालदुर्गे स्थापितः । तेन शिल्पाधिकारे योग्येयं दारिकेति भगिन्या उपायनं प्रेषिता । (घ)

गणदासः—(स्वगतम्) आकृतिविशेषप्रत्ययादेनामनूनवस्तुकां संभावयामि । (प्रकाशम्) भद्रे मया यशस्विना भवितव्यम् । यतः

पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः ।
जलमिव समुद्रशुक्तौ मुक्ताफलतां पयोदस्य ॥ ६ ॥

(क) अज्ज वन्दामि । (ख) अज्ज देवी पुच्छदि । अवि उवदेसग्गहणे णादिकिलिस्सेदि वो सिस्सा मालविअत्ति । (ग) अतिक्कमन्तिं विअ इरावदिं पेक्खामि । किदत्था दाणिं वो सिस्सा जस्सि गुरुअणो एव्वं तुस्सदि । (घ) अत्थि देवीए वण्णावरो भादा वीरसेणो णाम । सो भट्टिणा णम्मदातीरे अन्तवालदुग्गे ट्ठाविदो । तेण सिप्पाहिआरे जोग्गा इअं दारिअत्ति भइणीए उवाअणं पेसिदा ।

वकु०—अथ कुत्र वः शिष्या । (क)

गणदासः—इदानीमेव पञ्चाङ्गाभिनयमुपदिश्य मया विश्राम्यतामित्यभिहिता दीर्घिकावलोकनगवाक्षगता प्रवातमासेवमाना तिष्ठति ।

वकु०—तेन हि अनुजानातु मामार्यः । यावदस्या आर्यस्य परितोषनिवेदनेनोत्साहं वर्धयामि । (ख)

गणदासः—दृश्यतां सखी । अहमपि लब्धक्षणः स्वगृहं गच्छामि ।

(इति निष्क्रान्तौ ।)

मिश्रविष्कम्भः ।

(ततः प्रविशत्येकान्तस्थपरिजनो मन्त्रिणा लेखहस्तेनान्वास्यमानो राजा ।)

राजा— (अनुवाचितलेखममात्यं विलोक्य) वाहतव किं प्रतिपद्यते वैदर्भः ।

अमात्यः—देव आत्मविनाशम् ।

राजा—संदेशमिदानीं श्रोतुमिच्छामि ।

अमात्यः—इदमिदानीमनेन प्रतिलिखितम् । पूज्येनाहमादिष्टः-पितृव्यपुत्रो भवतः कुमारो माधवसेनः प्रतिश्रुतसंबन्धो ममोपान्तिकमुपगच्छन्नन्तरा त्वदीयेनान्तपालेनावस्कद्य गृहीतः । स त्वया मदपेक्षया सकलत्रसोदर्यो मोक्तव्य इति । एतन्ननु वो विदितं यत्तुल्याभिजनेषु राज्ञां वृत्तिरीदृशी । अतोऽत्र मध्यस्थः पूज्यो भवितुमर्हति । सोदर्या पुनरस्य ग्रहणविप्लवे विनष्टा । तदन्वेषणाय प्रयतिष्ये । अथ अवश्यमेव माधवसेनो मया पूज्येन मोचयितव्यः श्रूयतामभिसन्धिः ।

मौर्यसचिवं विमुञ्चति यदि पूज्यः संयतं मम श्यालम् ।
मोक्ता माधवसेनं ततोहमपि बन्धनात्सद्यः ॥ ७ ॥

इति ।

राजा—(सरोषम) कथं कार्यविनिमयेन मयि व्यवहरत्यनात्मज्ञः ।

(क) अह अहिं वो सिस्सा । (ख) तेणहि अणुजाणादुमं अज्जो । जाव से अज्जस्स परितोसणिवेदणेण उसाहे वड्ढेमि ।

वाहतव प्रकृत्यमित्रः प्रतिकूलकारी च मे वैदर्भः । तद्यातव्यपक्षे स्थितस्य पूर्वसंकल्पितसमुन्मूलनाय वीरसेनप्रमुखं दण्डचक्रमाज्ञापय ।

अमात्यः—यदाज्ञापयति देवः ।

राजा—अथवा किं भवान्मन्यते ।

अमात्यः—शास्त्रदृष्टमाह देवः । कुतः—

अचिराधिष्ठितराज्यः शत्रुः प्रकृतिष्वरूढमूलत्वात् ।
नवसंरोपणशिथिलस्तरुरिव सुकरः समुद्धर्तुम् ॥ ८ ॥

राजा—तेन ह्यवितथं तन्त्रकारवचनम् । इदमेव निमित्तमुपादाय समुद्योज्यतां सेनापतिः ।

अमात्यः—तथा । (इति निष्क्रान्तः ।)

(परिजनश्च यथाव्यापारं राजानमभितः स्थितः ।)

(प्रविश्य)

विदूषकः—आज्ञप्तोऽस्मि तत्रभवता राज्ञा । गौतम चिन्तय तावदुपायम् । यथा मे यदृच्छादृष्टप्रतिकृतिर्मालविका प्रत्यक्षदर्शना भवतीति । मयापि तत्तथा कृतं तावदस्मै निवेदयामि । (इति परिक्रामति ।) (क)

राजा—(विदूषकं दृष्ट्वा ।) अयमपरः कार्यान्तरसचिवोऽस्मानुपस्थितः ।

विदूषकः—(उपसृत्य) वर्धतां भवान् । (ख)

राजा—(सशिरःकम्पम्) इत आस्यताम् ।

विदू०—(उपविष्टः ।)

राजा—कच्चिदुपेयोपायदर्शने व्यापृतं ते प्रज्ञाचक्षुः ।

विदूषकः—प्रयोगसिद्धिं पृच्छ । (ग)

राजा—कथमिव ।

(क) आणत्तो म्हि तत्तहोदा रण्णा । गोदम चिन्तेहि दाव उवाअं । जहा मे जदिच्छादिट्ठप्पदिकिदी मालविआ पच्चक्खदंसणा होदित्ति । मए वि तत्तहा किदं । दाव से णिवेदेमि । (ख) वड्ढदु भवं । (ग) पओअसिद्धिं पुच्छ ।

विदूषकः—(कर्णे) एवमिव । (क)

राजा—साधु वयस्य निपुणमुपक्रान्तम् । इदानीं दुरधिगमसिद्धावप्यस्मिन्नारम्भे वयमाशंसामहे । कुतः

अर्थं सप्रतिबन्धं प्रभुरधिगन्तुं सहायवानेव ।
दृश्यं तमसि न पश्यति दीपेन विना सचक्षुरपि ॥ ९ ॥

(नेपथ्ये)

अलं अलं बहु विकत्थ्य । राज्ञः समक्षमेवावयोरधरोत्तरव्यक्तिर्भविष्यति ।

राजा—(आकर्ण्य) सखे त्वत्सुनीतिपादपस्य पुष्पमुद्भिन्नम् ।

विदूषकः—फलमप्यचिरेण द्रक्ष्यसि । (ख)

(ततः प्रविशति कञ्चुकी ।)

कञ्चुकी—देव अमात्यो विज्ञापयति । अनुष्ठिता प्रभोराज्ञेति । एतौ पुनर्हरदत्तगणदासौ

उभावभिनयाचार्यौ परस्परजयोद्यतौ ।
त्वां द्रष्टुमिच्छतः साक्षाद्भावाविव शरीरिणौ ॥ १० ॥

राजा—प्रवेशय तौ ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रम्य पुनस्ताभ्यां सह प्रविश्य) इत इतो भवन्तौ ।

हरदत्तः—(राजानमवलोक्य) अहो दुरासदो राजमहिमा । तथाहि

न च न परिचितो न चाप्यगम्य-
श्चकितमुपैमि तथापि पार्श्वमस्य ।
सलिलनिधिरिव प्रतिक्षणं मे
भवति स एव नवो नवोऽयमक्ष्णोः ॥ ११ ॥

गणदासः—महत्खलु पुरुषाकारमिदं ज्योतिः । तथा हि

(क) एव्वमिव । (ख) फलं वि अइरेण देक्खिस्ससि ।

द्वारे नियुक्तपुरुषानुमतप्रवेशः
सिंहासनान्तिकचरेण सहोपसर्पन् ।
तेजोभिरस्य विनिवर्तितदृष्टिपातै-
र्वाक्यादृते पुनरिव प्रतिवारितोऽस्मि ॥ १२ ॥

कञ्चुकी—एष देवः । उपसर्पतां भवन्तौ ।

उभौ—(उपेत्य) विजयतां देवः ।

राजा—स्वागतं भवद्भ्याम् । (परिजनं विलोक्य) आसने तावदत्र-भवतोः ।

(उभौ परिजनोपनीतयोरासनयोरुपविष्टौ ।)

राजा—किमिदं शिष्योपदेशकाले युगपदाचार्याभ्यामत्रोपस्थानम् ।

गणदासः—देव श्रूयताम् । मया तीर्थादभिनयविद्या शिक्षिता । दत्तप्रयोगश्चास्मि । देवेन देव्या च परिगृहीतः ।

राजा—दृढं जाने । ततः किम् ।

गणदासः—सोऽहममुना हरदत्तेन प्रधानपुरुषसमक्षं नायं मे पादरजसापि तुल्य इत्यधिक्षिप्तः ।

हरदत्तः—देव अयमेव मयि प्रथमं परिवादरतः । अत्रभवतः किल मम च समुद्रपल्वलयोरिवान्तरमिति । तदत्रभवानिमं मां च शास्त्रे प्रयोगे च विमृशतु । देव एव नौ विशेषज्ञः प्राश्निकः ।

विदूषकः—समर्थं प्रतिज्ञातम् । (क)

गणदासः—प्रथमः कल्पः । अवहितो देवः श्रोतुमर्हति ।

राजा—तिष्ठतु तावत् । पक्षपातमत्र देवी मन्यते । तत्तस्याः पण्डितकौशिकीसहितायाः समक्षमेव न्याय्यो व्यवहारः ।

विदूषकः—सुष्ठु भवान्भणाति । (ख)

(क) समत्थं पइण्णादं । (ख) सुट्ठु भवं भणादि ।

आचार्यौ—यद्देवाय रोचते ।

राजा—मौद्गल्य अमुं प्रस्तावं निवेद्य पण्डितकौशिक्या सार्ध-माहूयतां देवी ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रम्य सपरिव्राजिकया देव्या सह प्रविष्टः ।) इत इतो देवी ।

देवी—(परिव्राजिकां विलोक्य) भगवति हरदत्तस्य गणदासस्य च संरम्भे कथं पश्यसि । (क)

परिव्राजिका—अलं स्वपक्षावसादशङ्कया । न परिहीयते प्रति-द्वन्द्विनो गणदासः ।

देवी—यद्यप्येवं तथापि राजपरिग्रहोऽस्य प्रधानत्वमुपहरति । (ख)

परिव्राजिका—अयि राज्ञीशब्दभाजनमात्मानमपि तावत् चिन्तयतु भवती । पश्य

अतिमात्रभासुरत्वं पुष्यति भानोः परिग्रहादनलः ।
अधिगच्छति महिमानं चन्द्रोऽपि निशापरिगृहीतः ॥ १३ ॥

विदूषकः—अपिहा अपिहा । उपस्थिता पीठमर्दिकां पण्डितकौशिकीं पुरस्कृत्य देवी धारिणी । (ग)

राजा—पश्याम्येनाम् । यैषा

मङ्गलालंकृता भाति कौशिक्या यतिवेषया ।
त्रयी विग्रहवत्येव सममध्यात्मविद्यया ॥ १४ ॥

परिव्राजिका—(उपेत्य) विजयतां देवः ।

राजा—भगवति अभिवादये ।

(क) भअवदि हरदत्तस्स गणदासस्स अ संरम्भे कहं पेक्खसि । (ख) जइवि एव्वं तह वि राअपरिग्गहो से पहाणत्तणं उवहरइ । (ग) अविह अविहा उअट्ठिदा पीठमद्दिअं पण्डिअकोसिइं पुरोकरिअ देवी धारिणी ।

परिव्राजिका—

महासारप्रसवयोः सदृशक्षमयोर्द्वयोः ।
धारिणीभूतधारिण्योर्भव भर्ता शरच्छतम् ॥ १५ ॥

धारिणी—जयत्वार्यपुत्रः । (क)

राजा—स्वागतं देव्यै । (परिव्राजिकां विलोक्य) भगवति क्रियतामासनपरिग्रहः ।

(सर्वे यथोचितमुपविशन्ति ।)

राजा—भगवति अत्रभवतोर्हरदत्तगणदासयोः परस्परं विज्ञानसंघर्षो जातः । तदत्र भगवत्या प्राश्निकपदमध्यासितव्यम् ।

परिव्राजिका—(सस्मितम्) अलमुपालम्भेन । पत्तने विद्यमानेपि ग्रामे रत्नपरीक्षा ।

राजा—मा मैवम् । पण्डितकौशिकी खलु भगवती । पक्षपातिनावनयोरहं देवी च ।

आचार्यौ—सम्यगाह देवः । मध्यस्था भगवती नौ गुणदोषतः परिच्छेत्तुमर्हति ।

राजा—तेन हि प्रस्तूयतां विवादः ।

परिव्राजिका—देव प्रयोगप्रधानं हि नाट्यशास्त्रम् । किमत्र वाग्व्यवहारेण । कथं वा देवी मन्यते ।

देवी—यदि मां पृच्छसि एतयोर्विवाद एव न मे रोचते । (ख)

गणदासः—देवी न मां समानविद्यातः परिभवनीयमवगन्तुमर्हसि ।

विदूषकः—भवति पश्याम उरभ्रसंपातम् । किं मुधा वेतनदानेन । (ग)

देवी—ननु कलहप्रियोऽसि । (घ)

(क) जेदु अज्जउत्तो । (ख) जइ मं पुच्छसि एदाणं विवादो एव्व ण मे रोअदि ।

(क) भोदि पेक्खामो उरब्भसंवादं । किं मुहा वेअणदाणेण । (ख) ण कलहप्पिओसि ।

विदूषकः—मैवम् । अन्योन्यकलहितयोर्मत्तहस्तिनोरेकतरस्मिन्ननिर्जिते कुत उपशमः । (क)

राजा—ननु स्वाङ्गसौष्ठवाभिनयमुभयोर्दृष्टवती भगवती ।

परिव्राजिका—अथ किम् ।

राजा—तदिदानीमतः परं किमाभ्यां प्रत्याययितव्यम् ।

परिव्राजिका—तदेव वक्तुकामास्मि ।

शिष्टा क्रिया कस्यचिदात्मसंस्था
संक्रान्तिरन्यस्य विशेषयुक्ता ।
यस्योभयं साधु स शिक्षकाणां
धुरि प्रतिष्ठापयितव्य एव ॥ १६ ॥

विदूषकः—श्रुतमार्याभ्यां भगवत्या वचनम् । एष पिण्डितार्थ उपदेशदर्शनेन निर्णय इति । (ख)

हरदत्तः—परमभिमतं नः ।

गणदासः—देवि एवं स्थितम् ।

देवी—यदा पुनर्मन्दमेधा शिष्या उपदेशं मलिनयति तदाचार्यस्य दोषो नु । (ग)

राजा—देवि एवमापद्यते । विनेतुरद्रव्यपरिग्रहोऽपि बुद्धिलाघवं प्रकाशयति ।

देवी—(स्वगतम्) कथमिदानीम् । अलमार्यपुत्रस्योत्साहकारणं मनोरथं पूरयित्वा । (गणदासं विलोक्य प्रकाशम्) विरम निरर्थकादारम्भात् । (घ)

विदूषकः—सुष्ठु भवती भणति । भो गणदास संगीतापदेशेन सरस्वत्युपायनमोदकान्खादतः किं ते सुलभनिग्रहेण विवादेन । (ङ)

(क) मा एव्वं । अणोण्णकलहिदाणं मत्तहत्थीणं एक्कदरस्सिं अणिज्जिदे कुदो उवसमो । (ख) सुदं अज्जेहिं भअवदीए वअणं । एसो पिण्डिदत्थो उवदेसदंसणेण णिण्णओत्ति । (ग) जदा उण मन्दमेधा सिस्सा उवदेसं मलिणेदि तदा आअरिअस्स दोसो णु । (घ) कहं दाणीं । अलं अज्जउत्तस्स उस्साहकारणं मणोरहं पूरिअ । विरम णिरत्थआदो आरम्भादो । (ङ) सुट्ठु भोदी भणादि । भो गणदास संगीदअवदेसेण सरस्सईउवाअणमोदआणं खादमाणस्स किं ते सुलहणिग्गहेण विवादेण ।

गणदासः—सत्यमयमेवार्थो देवीवचनस्य । श्रूयतामवसरप्राप्तमिदम् ।

लब्धास्पदोऽस्मीति विवादभीरो-
स्तितिक्षमाणस्य परेण निन्दाम् ।
यस्यागमः केवलजीविकायै
तं ज्ञानपण्यं वणिजं वदन्ति ॥ १७ ॥

देवी—अचिरोपनीता ते शिष्या । तदपरिनिष्ठितस्योपदेशस्या-
न्याय्यं प्रकाशनम् ।   (क)

गणदासः—अत एव मे निर्बन्धः ।

देवी—तेन हि द्वावप्युपदेशं भगवत्यै दर्शयतम् ।   (ख)

परिव्राजिका—देवि नैतन्न्याय्यम् । सर्वज्ञस्याप्येकाकिनो निर्णया-
भ्युपगमो दोषाय ।

देवी—(आत्मगतम्) मूढे किं मां जाग्रतीमपि सुप्तामिव करोषि । (ग)

(इति सासूयं परावर्तते ।)

(राजा देवीं परिव्राजिकायै दर्शयति ।)

परिव्राजिका—

अनिमित्तमिन्दुवदने [illegible]वतः पराङ्मुखी भवसि ।
प्रभवन्त्योऽपि हि भर्तृषु कारणकोपाः कुटुम्बिन्यः ॥ १८ ॥

विदूषकः—ननु सकारणमेव । आत्मनः पक्षो रक्षितव्य इति ।
(गणदासं विलोक्य) दिष्ट्या कोपव्याजेन देव्या परित्रातो भवान् ।
सुशिक्षितोऽपि सर्व उपदेशदर्शने न निपुणो भवति ।   (घ)

गणदासः—देवि श्रूयताम् । एवं जनो गृह्णाति । तदिदानीम्

(क) अइरोवणीदो दे सिस्सा । ता अपरिणिट्ठिदस्स उवदेसस्स अणाअं पआसणं ।
(ख) तेण हि दुवेवि उवदेसं भअवदीए दंसेध । (ग) मूढे किं मं जागत्तिंवि सुत्त विअ
करोसि । (घ) णं सकारणं एव्व । अत्तणो पक्खो रक्खिदव्वोत्ति । दिट्ठिआ कोवव्वाजेण
देवीए परित्तादो भवं । सुसिक्खिदो वि सव्वो उवदेसदंसणे ण णिउणो होदि ।

विवादे दर्शयिष्यन्तं क्रियासंक्रान्तिमात्मनः ।
यदि मां नानुजानासि परित्यक्तोऽस्म्यहं त्वया ॥ १६ ॥

(आसनादुत्थातुमिच्छति ।)

देवी—(स्वगतम्) का गतिः । (प्रकाशम्) प्रभवत्याचार्यः शिष्यजनस्य । (क)

गणदासः—चिरमपदे शङ्कितोऽस्मि । (राजानमवलोक्य) अनुज्ञातं देव्या । तदाज्ञापयतु देवः कस्मिन्नभिनेयवस्तुन्युपदेशं दर्शयिष्यामि ।

राजा—यदादिशति भगवती ।

परिव्राजिका—किमपि देव्या मनसि वर्तते । ततः शङ्कितास्मि ।

देवी—भण विस्रब्धम् । ननु प्रभविष्यामि आत्मनः परिजनस्य । (ख)

राजा—मम चेति ब्रूहि ।

देवी—भगवति भणेदानीम् । (ग)

परिव्राजिका—देव चतुष्पदोद्भवं चलितं दुष्प्रयोज्यमुदाहरन्ति । तत्रैकार्थसंश्रयमुभयोः प्रयोगं पश्यामः । तावता ज्ञायत एवात्रभवतोरुपदेशतारतम्यम् ।

आचार्यौ—यदाज्ञापयति भगवती ।

विदूषकः—तेन हि द्वावपि व[illegible]गृहे संगीतरचनां कृत्वा अत्रभवतो दूतं प्रेषयतम् । अथवा मृदङ्गशब्द एव न उत्थापयिष्यति । (घ)

हरदत्तः—तथा । (इत्युत्तिष्ठति ।)

(गणदासो धारिणीमवलोकयति ।)

देवी—(गणदासं विलोक्य) विजयी भव । न खलु विजयप्रत्यर्थिन्यहमाचार्यस्य । (ङ)

(क) का गइ । पहवदि आअरिओ सिस्सजणस्स । (ख) भण विस्सद्धं । णं पहविस्सं अत्तणो परिअणस्स । (ग) भअवदि भण दाणिम् । (घ) तेण हि दुवेवि वग्गा पेक्खाघरे संगीदरअणं करिअ अत्तभवदो दूदं पेसअह । अहवा मुदङ्गसद्दो एव्व णो उत्थावइस्सदि । (ङ) विअई होहि । ण हु विअअपच्चत्थिणी अहं आअरिस्स ।

(आचार्यौ प्रस्थितौ ।)

परिव्राजिका—इतस्तावत् ।

आचार्यौ—(परिवृत्य) इमौ स्वः ।

परिव्राजिका—निर्णयाधिकारे ब्रवीमि । सर्वाङ्गसौष्ठवाभिव्यक्तये विरलनेपथ्ययोः पात्रयोः प्रवेशोऽस्तु ।

उभौ—नेदमावयोरुपदेश्यम् । (इति निष्क्रान्तौ ।)

देवी—(राजानमवलोक्य) यदि राजकार्येष्वपीदृश्युपायनिपुणता आर्यपुत्रस्य ततः शोभनं भवेत् । (क)

राजा—

अलमन्यथा गृहीत्वा न खलु मनस्विनि मया प्रयुक्तमिदम् ।
प्रायः समानविद्याः परस्परयशःपुरोभागाः ॥ २० ॥

(नेपथ्ये मृदङ्गध्वनिः । सर्वे कर्णं ददति ।)

परिव्राजिका—हन्त । प्रवृत्तं संगीतम् । तथा ह्येषा

जीमूतस्तनितविशङ्किभिर्मयूरैरुद्ग्रीवैरनुरसितस्य पुष्करस्य ।
निर्ह्रादिन्युपहितमध्यमस्वरोत्था मायूरी मदयति मार्जना मनांसि ॥ २१ ॥

राजा—देवि सामाजिका भवामः ।

देवी—(स्वगतम्) अहो अविनय आर्यपुत्रस्य । (ख)

(सर्वे उत्तिष्ठन्ति ।)

विदूषकः—(अपवार्य) भोः धीरं गच्छ । मा खल्वत्रभवती धारिणी विसंवादयिष्यति । (ग)

राजा—

धैर्यावलम्बिनमपि त्वरयति मां मुरजवाद्यनादोऽयम् ।
अवतरतः सिद्धिपथं शब्दः स्वमनोरथस्येव ॥ २२ ॥

(इति निष्क्रान्ताः सर्वे ।)

इति प्रथमोऽङ्कः ।

(क) जइ राअकज्जेसु वि ईरिसो उवाअणिउणदा अज्जउत्तस्स तदो सोहणं भवे ।
(ख) अहो अविणओ अज्जउत्तस्स । (ग) भो धीरं गच्छ । मा क्खु अत्तभोदी धारिणी विसंवादइस्सदि ।

द्वितीयोऽङ्कः

(ततः प्रविशति संगीतरचनायां कृतायामासनस्थः सवयस्यो राजा धारिणी परिव्राजिका विभवतश्च परिवारः ।)

राजा—भगवति अत्रभवतोराचार्ययोः प्रथमं कतरस्योपदेशं द्रक्ष्यामः ।

परिव्राजिका—ननु समानेऽपि ज्ञानवृद्धभावे वयोवृद्धत्वाद्गणदासः पुरस्कारमर्हति ।

राजा—तेन हि मौद्गल्य एवमत्रभवतोरावेद्य स्वनियोगमशून्यं कुरु ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रान्तः)

(प्रविश्य)

गणदासः—देव शर्मिष्ठायाः कृतिर्लयमध्या चतुष्पदास्ति । तस्याश्चतुर्थवस्तुनः प्रयोगमेकमनाः श्रोतुमर्हति देवः ।

राजा—आचार्य बहुमानादवहितोऽस्मि ।

(निष्क्रान्तो गणदासः ।)

राजा—(जनान्तिकम्) वयस्य

नेपथ्यपरिगतायाश्चक्षुर्दर्शनसमुत्सुकं तस्याः ।
संहर्तुमधीरतया व्यवसितमिव मे तिरस्करिणीम् ॥ १ ॥

विदूषकः—(अपवार्य) उपस्थितं नयनमधु संनिहितमक्षिकं च । तदप्रमत्त इदानीं पश्य । (क)

(ततः प्रविशत्याचार्यप्रत्यवेक्ष्यमाणाङ्गसौष्ठवा मालविका ।)

विदूषकः—(अपवार्य) पश्यतु भवान् । न खल्वस्याः प्रतिच्छन्दात्परिहीयते मधुरता । (ख)

(क) भो उवट्ठिदं णअणमहु संणिहिदमक्खिअं अ । ता अप्पमत्तो दाणिं पेक्ख ।
(ख) पेक्खदु भवं । ण खु से पडिच्छन्दादो परिहीअदि महुरदा ।

राजा—(जनान्तिकम्) वयस्य

चित्रगतायामस्यां कान्तिविसंवादशङ्कि मे हृदयम् ।
संप्रति शिथिलसमाधिं मन्ये येनेयमालिखिता ॥ २ ॥

गणदासः—वत्से मुक्तसाध्वसा सत्त्वस्था भव ।

राजा—(आत्मगतम्) अहो सर्वस्थानानवद्यता रूपस्य । तथा हि

दीर्घाक्षं शरदिन्दुकान्तिवदनं बाहू नतावंसयोः
संक्षिप्तं निबिडोन्नतस्तनमुरः पार्श्वे प्रमृष्टे इव ।
मध्यः पाणिमितो नितम्बि जघनं पादावरालाङ्गुली
छन्दो नर्तयितुर्यथैव मनसः श्लिष्टं तथास्या वपुः ॥ ३ ॥

मालविका—(उपगानं कृत्वा चतुष्पदवस्तु गायति ।)

दुर्लभः प्रियस्तस्मिन्भव हृदय निराश-
महो अपाङ्गको मे प्रस्फुरति किमपि वामः ।
एष स चिरदृष्टः कथमुपनेतव्यो
नाथ मां पराधीनां त्वयि गणय सतृष्णाम् ॥ ४ ॥ (क)

(इति ततो यथारसमभिनयति ।)

विदूषकः—(जनान्तिकम्) भोः चतुष्पदवस्तुकं द्वारीकृत्य त्वय्युपस्थापित इव आत्मा तत्रभवत्या । (ख)

राजा—(जनान्तिकम्) सखे एवमेव ममापि हृदयम् । अनया खलु

जनमिममनुरक्तं विद्धि नाथेति गेये
वचनमभिनयन्त्या स्वाङ्गनिर्देशपूर्वम् ।
प्रणयगतिमदृष्ट्वा धारिणीसंनिकर्षा-
दहमिव सुकुमारप्रार्थनाव्याजमुक्तः ॥ ५ ॥

(मालविका गीतान्ते निष्क्रमितुमिच्छति ।)

(क) दुल्लहो पिओ तस्सिं भव हिअअ णिरासं अम्हो अवङ्गओ मे पप्फुरइ किं पि वामो। एसो सो चिरदिट्ठो कहं उवणइदव्वो णाह मं पराहीणं तुइ गणअ सतिण्हम् ।

(ख) भो चउप्पदवत्थुअं दुवारीकरिअ तुए उवट्ठाविदो विअ अप्पा तत्तहोदीए।

विदूषकः—भवति तिष्ठ। किंचित् वो विस्मृतः कर्मभेदः। तं तावत्प्रक्ष्यामि। (क)

गणदासः—वत्से स्थीयताम्। उपदेशविशुद्धा यास्यसि।

(मालविका निवृत्य स्थिता।)

राजा—(आत्मगतम्) अहो सर्वास्ववस्थासु चारुता शोभां पुष्यति। तथा हि

वामं सन्धिस्तिमितवलयं न्यस्य हस्तं नितम्बे
कृत्वा श्यामाविटपसदृशं स्रस्तमुक्तं द्वितीयम्।
पादाङ्गुष्ठालुलितकुसुमे कुट्टिमे पातिताक्षं
नृत्तादस्याः स्थितमतितरां कान्तमृज्वायतार्धम्॥ ६॥

देवी—ननु गौतमवचनमप्यार्यो हृदये करोति। (ख)

गण०—देवि मैवम्। देवप्रत्ययात्संभाव्यते सूक्ष्मदर्शिता गौतमस्य।

मन्दोऽप्यमन्दतामेति संसर्गेण विपश्चितः।
पङ्कच्छिदः फलस्येव निकर्षेणाविलं पयः॥ ७॥

(विदूषकं विलोक्य)—तच्छृणुमो विवक्षितमार्यस्य।

विदूषकः—(गणदासं विलोक्य) साक्षिणीं तावत्पृच्छ। पश्चाद्यो मया कर्मभेदो लक्षितस्तं भणिष्यामि। (ग)

गणदासः—भगवति यथादृष्टमभिधीयताम्। गुणो वा दोषो वा।

परिव्राजिका—यथादृष्टं सर्वमनवद्यम्। कुतः

अङ्गैरन्तर्निहितवचनैः सूचितः सम्यगर्थः
पादन्यासो लयमनुगतस्तन्मयत्वं रसेषु।
शाखायोनिर्मृदुरभिनयस्ताद्विकल्पानुवृत्तौ
भावो भावं नुदति विषयाद्रागबन्धः स एव॥ ८॥

(क) भोदि चिट्ठ। किंपि वो विसुमरिदो कम्मभेदो। तं दाव पुच्छिस्सम्। (ख) णं गोदमवअणं वि अज्जो हिअए करोदि। (ग) सक्खिणीं दाव पुच्छ। पच्छा जो मए कम्मभेदो लक्खिदो तं भणिस्सं।

गणदासः—देवः कथं वा मन्यते ।

राजा—गणदास वयं स्वपक्षे शिथिलाभिमानाः संवृत्ताः ।

गणदासः—अद्य नर्तयितास्मि ।

उपदेशं विदुः शुद्धं सन्तस्तमुपदेशिनः ।
श्यामायते न विद्वत्सु यः काञ्चनमिवाग्निषु ॥ ९ ॥

देवी—दिष्टया परीक्षकाराधनेनार्यो वर्धते । (क)

गणदासः—देवीपरिग्रह एव मे वृद्धिहेतुः । (विदूषकं विलोक्य) गौतम वदेदानीं यत्ते मनसि वर्तते ।

विदूषकः—प्रथमोपदेशदर्शने प्रथमं ब्राह्मणस्य पूजा कर्तव्या । सा ननु वो विस्मृता । (ख)

परिव्रा०—अहो प्रयोगाभ्यन्तरः प्राश्निकः ।

(सर्वे प्रहसिताः । मालविकापि स्मितं करोति)

राजा—(आत्मगतम्) आत्तसारश्चक्षुषा मे स्वविषयः । यदनेन

स्मयमानमायताक्ष्याः किंचिदभिव्यक्तदशनशोभि मुखम् ।
असमग्रलक्ष्यकेसरमुच्छ्वसदिव पङ्कजं दृष्टम् ॥ १० ॥

गणदासः—महाब्राह्मण न खलु प्रथमं नेपथ्यसंगीतकमिदम् । अन्यथा कथं त्वामर्चनीयं नार्चयिष्यामः ।

विदूषकः—मया नाम मुग्धचातकेनेव शुष्कघनगर्जितेऽन्तरिक्षे जलपानमिष्टम् । (ग)

परिव्रा०—एवमेव ।

(क) दिट्ठिआ परिक्खअआराहणेण अज्जो वड्ढइ । (ख) पुढमोपदेसदंसणे पुढमं बह्मणस्स पूआ कादव्वा । सा णं वो विसुमरिदा । (ग) मए णाम मुद्धचादएण विअ सुक्खघणगज्जिदे अन्तरिक्खे जलपाणं इच्छिदं ।

विदूषकः—तेन हि पण्डितपरितोषप्रत्यया ननु मूढा जातिः । यतोऽत्रभवत्या शोभनं भणितं ततोऽस्यै इदं पारितोषिकं प्रयच्छामि। (क)

(इति राज्ञो हस्तात्कटकमाकर्षति ।)

देवी—तिष्ठ तावत् । गुणान्तरमजानन् किमिति त्वमाभरणं ददासि । (ख)

विदूषकः—परकीयमिति कृत्वा । (ग)

देवी—(आचार्यं विलोक्य) आर्य गणदास ननु दर्शितोपदेशा ते शिष्या । (घ)

गणदासः—वत्से । एहि गच्छाव इदानीम् ।

(मालविका सहाचार्येण निष्क्रान्ता ।)

विदूषकः—(राजानं विलोक्य जनान्तिकम्) एतावान्मे मतिविभवो भवन्तं सेवितुम् । (ङ)

राजा—(जनान्तिकम् ।) अलमलं परिच्छेदेन । अद्य हि

भाग्यास्तमयमिवाक्ष्णोर्हृदयस्य महोत्सवावसानमिव ।
द्वारपिधानमिव धृतेर्मन्ये तस्यास्तिरस्करणम् ॥ ११ ॥

विदूषकः—(जनान्तिकम्) साधु त्वं दरिद्र इवातुरो वैद्येनोपनीयमनामौषधमिच्छसि । (च)

(क) तेणहि पण्डिदपरितोसपच्चया णं मूढा जादी । जदो अत्तहोदीए सोहणं भणिदं तदो से इमं पारितोसिअं पयच्छामि । (ख) चिट्ठ दाव । गुणन्तरं अआणन्तो किंति तुमं आहरणं देसि । (ग) परकेरयंति करिअ । (घ) अज्ज गणदास णं दंसिदोवदेसा दे सिस्सा । (ङ) एत्तिओ मे मदिविहवो भवन्तं सेविदुं । (च) साहु तुमं दलिद्दो विअ आदुरो वेज्जेण उवणीयमाणं ओसहं इच्छसि ।

(प्रविश्य)

हरदत्तः--देव मदीयमिदानीं प्रयोगमवलोकयितुं क्रियतां प्रसादः ।

राजा—(आत्मगतम्) अवसितो दर्शनार्थः । (दाक्षिण्यमवलम्ब्य प्रकाशम्) हरदत्त ननु पर्युत्सुका एव वयम् ।

हरदत्तः--अनुगृहीतोऽस्मि ।

(नेपथ्ये)

वैतालिकः—जयतु जयतु देवः । उपारूढो मध्याह्नः । तथा हि

पत्रच्छायासु हंसा मुकुलितनयना दीर्घिकापद्मिनीनां
सौधान्यत्यर्थतापाद्वलभिपरिचयद्वेपिपारावतानि ।
बिन्दूत्क्षेपान्पिपासुः परिपतति शिखी भ्रान्तिमद्वारियन्त्रं
सर्वैरुस्रैः समग्रैस्त्वमिव नृपगुणैर्दीप्यते सप्तसप्तिः ॥ १२ ॥

विदूषकः—अविहा अविहा । ब्राह्मणस्य भोजनवेला संवृत्ता । अत्रभवतोऽपि । उचितवेलातिक्रमे चिकित्सका दोषमुदाहरन्ति । हरदत्त किमिदानीं भणसि । (क)

हरदत्तः—नास्ति मद्वचनस्यावकाशोऽत्र ।

राजा—(हरदत्तमवलोक्य) तेन हि त्वदीयमुपदेशं श्वो वयं द्रक्ष्यामः । विश्राम्यतु भवान् ।

हरदत्तः—यदाज्ञापयति देवः । (इति निष्क्रान्तः ।)

देवी—निर्वर्तयत्वार्यपुत्रो मज्जनविधिम् । (ख)

(क) अविहा अविहा । बह्मणस्स भोअणवेला संवुत्ता । अत्तहोदोवि । उइदवेलादिक्कमे चिइच्छआ दोसं उदाहरन्ति । हरदत्त किं दाणिं भणासि । (ख) णिव्वट्टेदु अज्जउत्तो मज्जणविहिम् ।

विदूषकः—भवति विशेषेण पानभोजनं त्वरय । (क)

परिव्राजिका—(उत्थाय) स्वस्ति भवते । (इति सपरिजनया देव्या सह निष्क्रान्ता ।)

विदूषकः—भो न केवलं रूपे शिल्पेऽप्यद्वितीया मालविका । (ख)

राजा—वयस्य

अव्याजसुन्दरीं तां विज्ञानेन ललितेन योजयता ।
परिकल्पितो विधात्रा बाणः कामस्य विषदिग्धः ॥ १३ ॥

किं बहुना । चिन्तयितव्योऽस्मि ।

विदूषकः—भवताप्यहम् । दृढं विपणिकन्दुरिव मे उदराभ्यन्तरं दह्यते । (ग)

राजा—एवमेव भवान्सुहृदर्थे त्वरताम् ।

विदूषकः—गृहीतक्षणोऽस्मि । किं तु मेघावलीनिरुद्धा ज्योत्स्नेव पराधीनदर्शना तत्रभवती । भवानपि सूनापरिसरचरो विहङ्गम इव आमिषलोलुपो भीरुकश्च । तस्मादनातुरो भूत्वा कार्यसिद्धिं प्रार्थयमानो मे रोचसे । (घ)

राजा—सखे कथं नातुरो भविष्यामि ।

सर्वान्तःपुरवनिताव्यापारप्रतिनिवृत्तहृदयस्य ।
सा वामलोचना मे स्नेहस्यैकायनीभूता ॥ १४ ॥

(इति निष्क्रान्ताः सर्वे ।)

इति द्वितीयोऽङ्कः ।

(क) भोदि विसेसेण पाणभोअणं तुवरावेहि । (ख) भो ण केवलं रूवे सिप्पेवि अदुदीआ मालविआ । (ग) भवदावि अहं । दिढं विपणिकन्दु विअ मे उदरब्भन्तरं दज्झइ । (घ) गहीदक्खणोम्हि । किं दु मेहावलीणिरुद्धा जोण्हा विअ पराहीणदंसणा तत्तहोदी । भवं वि सूणापरिसरचरो विहंगमो विअ आमिसलोलुओ भीरुओ अ । ता अणादुरो भविअ कज्जसिद्धिं पत्थयन्तो मे रोअसि ।

तृतीयोऽङ्कः

(ततः प्रविशति परिव्राजिकायाः परिचारिका ।)

परिचारिका—आज्ञप्तास्मि भगवत्या यथा समाभृतिके देव्या उपायनार्थं बीजपूरकं गृहीत्वागच्छेति । तद्यावत्प्रमदवनपालिकां मधुकरिकामन्विष्यामि । (परिक्रम्यावलोक्य च) एषा तपनीयाशोकमवलोकयन्ती मधुकरिका तिष्ठति । यावदेनामुपसर्पामि । (क)

(ततः प्रविशत्युद्यानपालिका ।)

प्रथमा—(उपसृत्य) मधुकरिके अपि सुखस्त उद्यानव्यापारः । (ख)

द्वितीया—अहो समाभृतिका । सखि स्वागतं ते । (ग)

समाभृतिका–सखि भगवत्याज्ञापयति । अरिक्तपाणिनास्मादृशजनेन तत्रभवती देवी द्रष्टव्या । तद्बीजपूरकेण शुश्रूषितुमिच्छामीति । (घ)

मधुकरिका—ननु संनिहितं बीजपूरकम् । कथय तावदन्योन्यसंघर्षितयोर्नाट्याचार्ययोरुपदेशं दृष्ट्वा कतरो भगवत्या प्रशंसित इति । (ङ)

समा०—द्वावपि किलागमिनौ प्रयोगनिपुणौ च । किंतु शिष्यागुणविशेषेण उन्नमितो गणदासः । (च)

मधु०—अथ मालविकागतं कौलीनं किं श्रूयते । (छ)

(क) आणत्तह्मि भअवदीए यथा समाभुदिए देवीए उवाअणत्थं बीअऊरअं गेण्हिअ आअच्छेति । ता जाव पमदवणपालिअं महुअरिअं अण्णेसामि । एसा तवणीआसोअं ओलोअन्ती महुअरिआ चिट्ठदि । जाव णं उवसप्पामि । (ख) महुअरिए अवि सुहो दे उज्जाणव्वावारो । (ग) अह्मो समाभुदिआ । सहि सागदं ते । (घ) हला भगवदी आणवेदि । अरित्तपाणिणा अह्मारिसजणेण तत्तहोदी देवी देक्खिदव्वा । ता बीअपूरएण सुस्सूसिदुं इच्छामित्ति । (ङ) णं संणिहिदं बीअपूरअं । कहेहि दाव अण्णोण्णसंघरिसिदाणं णट्ठाअरिआणं उवदेसं देक्खिअ कदरो भअवदीए पसंसिदोत्ति । (च) दुवेवि किल आअमिणा पओअणिउणा अ । किंतु सिस्सागुणविसेसेण उण्णमिदो गणदासो । (छ) अह मालविआगदं कोलीणं किं सुणीअदि ।

समा०—बलवत्खलु साभिलाषो तस्यां भर्ता । केवलं देव्या धारिण्याश्चित्तं रक्षन्प्रभुत्वं न दर्शयति । मालविकाप्येषु दिवसेष्वनुभूतमुक्तेव मालतीमाला म्लायमाना लक्ष्यते । अतःपरं न जाने । विसृज माम् । (क)

मधु०—एतच्छाखावलम्बितं बीजपूरकं गृहाण । (ख)

समा०—(नाट्येन गृहीत्वा) सखि त्वमप्यतः पेशलतरं साधुजनशुश्रूषायाः फलमनुभविष्यसि । (इति प्रस्थिता ।)

मधु०—सखि सममेव गच्छावः । अहमप्यस्य चिरायमाणकुसुमोद्गमस्य तपनीयाशोकस्य दोहदनिमित्तं देव्यै विज्ञापयामि । (ग)

समा०—युज्यते । अधिकारः खलु तव । (घ)

(इति निष्क्रान्ते ।)

प्रवेशकः ।

(ततः प्रविशति कामयमानावस्थो राजा विदूषकश्च ।)

राजा—(आत्मानं विलोक्य)

शरीरं क्षामं स्यादसति दयितालिङ्गनसुखे
भवेत्सास्रं चक्षुः क्षणमपि न सा दृश्यत इति ।
तया सारङ्गाक्ष्या त्वमसि न कदाचिद्विरहितं
प्रसक्ते निर्वाणे हृदय परितापं वहसि किम् ॥ १ ॥

(क) बलिअं क्खु साहिलासो तस्सिं भट्टा । केवलं देवीए धारिणीए चित्त रक्खन्तो अत्तणो पहुत्तणं आवि ण दंसेदि । मालवि इमेसु दिअहेसु अणुहृदमुत्ता विअ मालदीमाला मिलाअमाणा लक्खीअदि । अदो वरं ण आणे । विसज्जेहि मं । (ख) एदं साहावलम्बिदं बीअपरअं गेण्ह । (ग) हला तुमं वि अदो पेसलदरं साहुजणसुस्सूसाए फलं अणुभविस्ससि । (घ) सहि समं जेव्व गच्छम्ह । अहं वि इमस्स चिराअमाणकुसुमोग्गमस्स तवणीआसोअस्स दोहलनिमित्तं देवीए विण्णवेमि । (ङ) जुज्जइ । अहिआरो क्खु तुह ।

विदूषकः—अलं भवतो धीरतामुज्झित्वा परिदेवितेन । दृष्टा खलु मया तत्रभवत्या मालविकायाः प्रियसखी बकुलावलिका । श्राविता च तमर्थं यो भवता संदिष्टः । (क)

राजा—ततः किमुक्तवती ।

विदूषकः—विज्ञापय भर्तारम् । अनुगृहीतास्म्यनेन नियोगेन । किंतु सा तपस्विनी देव्याधिकतरं रक्ष्यमाणा नागरक्षित इव निधिर्न सुखं समासादयितव्या । तथापि घटयिष्यामीति । (ख)

राजा—भगवन् संकल्पयोने प्रतिबन्धवत्स्वपि विषयेष्वभिनिवेश्य किं तथा प्रहरसि यथा जनोऽयं कालान्तरक्षमो न भवति । (सविस्मयम्)

क रुजा हृदयप्रमाथिनी क च ते विश्वसनीयमायुधम् ।
मृदु तीक्ष्णतरं यदुच्यते तदिदं मन्मथ दृश्यते त्वयि ॥ २ ॥

विदूषकः—ननु भणामि तस्मिन्साधनीये कृत उपक्षेप इति । तत्पर्यवस्थापयतु भवानात्मानम् । (ग)

राजा—अथेमं दिवसशेषमुचितव्यापारपराङ्मुखेन चेतसा क नु खलु यापयामि ।

विदूषकः—ननु अद्यैव वसन्तप्रथमावतारसूचकानि रक्तकुरबकाण्युपायनं प्रेष्य नववसन्तावतारापदेशेन इरावत्या निपुणिकामुखेन प्रार्थितो भवान् । इच्छाम्यार्यपुत्रेण सह दोलाधिरोहणमनुभवितुमिति । भवताप्यस्यै प्रतिज्ञातम् । तत्प्रमदवनमेव गच्छावः । (घ)

(क) अलं भवदो धीरदं उज्झिअ परिदेविदेण । दिट्ठा मए तत्तोहोदीए मालविआए पिअसही वउलावलिआ । सुणाविदा अ तं अत्थं जो भवदा संदिट्ठो । (ख) विण्णवेहि भट्टारं । अणुगहीदम्हि इमिणा णिओएण । किं दु सा तवस्सिणी देवीए अहिअदरं रक्खीअमाणा णाअरक्खिदो विअ णिही ण सुहं समासादइदव्वा । तहवि घटइस्सं ति । (ग) णं भणामि तस्सिं साहणिज्जे किदो उवक्खेवो त्ति । ता पज्जवत्थावेदु भवं अप्पाणं । (घ) णं अज्ज एव्व वसन्दपुढमावदारसूअआणि रत्तकुरवआणि उवाअणं पेसिअ णववसन्तावदारावदेसेण इरावदीए णिउणिआमुहेण पत्थिदो भवं इच्छामि अज्जउत्तेण सह दोलाहिरोहणं अणुहविदुं ति । भवदावि से पडिण्णादं । ता पमदवणं एव्व गच्छम्ह ।

राजा—न क्षममिदम् ।

विदूषकः—कथमिव । (क)

राजा—वयस्य निसर्गनिपुणाः स्त्रियः । कथं मामन्यसंक्रान्तहृदयमुपलालयन्तमपि ते सखी न लक्षयिष्यति । अतः पश्यामि ।

उचितः प्रणयो वरं विहन्तुं बहवः खण्डनहेतवो हि दृष्टाः ।
उपचारविधिर्मनस्विनीनां न तु पूर्वाभ्यधिकोऽपि भावशून्यः ॥३॥

विदूषकः—नार्हति भवानन्तःपुरप्रतिष्ठितं दाक्षिण्यमेकपदे पृष्ठतः कर्तुम् । (ख)

राजा—(विचिन्त्य) तेन हि प्रमदवनमार्गमादेशय ।

विदूषकः—इत इतो भवान् । (ग)

(उभौ परिक्रामतः ।)

विदूषकः—वसन्तः किलैताभिः पवनचलिताभिः पल्लवाङ्गुलीभिस्त्वरयतीव भवन्तमेतत्प्रमदवनं प्रविशेति । (घ)

राजा—(स्पर्शसुखं रूपयित्वा) अभिजातः खलु वसन्तः । सखे पश्य ।

आमत्तानां श्रवणसुभगैः कूजितैः कोकिलानां
सानुक्रोशं मनसिजरुजः सह्यतां पृच्छतेव ।
अङ्गे चूतप्रसवसुरभिर्दक्षिणो मारुतो मे
सान्द्रस्पर्शः करतल इव व्यापृतो माधवेन ॥ ४॥

विदूषकः—प्रविश निर्वृतिलाभाय । (ङ)

(क) कहं विअ । (ख) णारुहदि भवं अन्तेउरपडिट्ठिदं दक्खिणं एक्कपदे पिट्ठदो कादुम् । (ग) इदो इदो भवं । (घ) वसन्दो किल एदाहिं पवणचलिदाहिं पलवङ्गुलीहिं तुवरेदि विअ भवन्तं एदं पमदवणं पविसत्ति । (ङ) पविस णिव्वुदिलाहाअ ।

(उभौ प्रविशतः ।)

विदूषकः—भो वयस्य अवधानेन तावत् दृष्टिं देहि। एतत्खलु भवन्तमिव विलोभयितुकामया मधुलक्ष्म्या युवतिवेषलज्जयितृकं वसन्त-कुसुमनेपथ्यं गृहीतम्। (क)

राजा—ननु विस्मयादवलोकयामि।

रक्ताशोकरुचा विशेषितगुणो बिम्बाधरालक्तकः
प्रत्याख्यातविशेषकं कुरबकं श्यामावदातारुणम्।
आक्रान्ता तिलकक्रिया च तिलकैर्लग्नद्विरेफाञ्जनैः
सावज्ञेव मुखप्रसाधनविधौ श्रीर्माधवी योषिताम्॥ ५॥

(उभौ उद्यानशोभां निर्वर्णयतः ।)

(ततः प्रविशति पर्युत्सुका मालविका ।)

माल०—अविज्ञातहृदयं भर्तारमभिलषन्त्यात्मनोऽपि तावल्लज्जे। कुतो विभवः स्निग्धस्य सखीजनस्येमं वृत्तान्तमाख्यातुम्। न जानेऽप्रतीकारगुरुकां वेदनां कियन्तं कालं मदनो मां नेष्यतीति। (कतिचित्पदानि गत्वा) कुत्र नु प्रस्थितास्मि। (विचिन्त्य) आम् संदिष्टास्मि देव्या। गौतमचापलाद्दोला परिभ्रष्टायाः सरुजौ मे चरणौ। त्वं तावद्गत्वा तपनीयाशोकस्य दोहदं निर्वर्तय। यद्यसौ पञ्चरात्राभ्यन्तरे कुसुमं दर्शयति ततोऽहं—(अन्तरा निःश्वस्य) अभिलाषपूरयितृकं प्रसादं दास्यामीति। यावन्नियोगभूमिं प्रथमं गता भवामि। यावदनुपदं मम

(क) भो वअस्स अवहाणेण दाव दिट्ठिं देहि : एदं खु भवन्तं विअ विलोहइदुकामाए महुलच्छीए जुवइवेसलज्जइत्तअं वसन्तकुसुमणेवत्थं गहीदं।

चरणालंकारहस्तया बकुलावलिकया आगन्तव्यं परिदेवयिष्ये तावद्विस्रब्धं मुहूर्तकम्। (इति परिक्रामति।) (क)

विदूषकः—(दृष्ट्वा) ही ही इयं खलु सीधुपानोद्वेजितस्या मत्स्यण्डिका उपनता। (ख)

राजा—अयि किमेतत्।

विदूषकः—एषा खलु नातिपर्याप्तवेषा पर्युत्सुकैवैकाकिनी मालविका अदूरे वर्तते। (ग)

राजा—(सहर्षम्) कथं मालविका। (घ)

विदूषकः—अथ किम्।

राजा—शक्यमिदानीं जीवितमवलम्बितुम्।

त्वदुपलभ्य समीपगतां प्रियां हृदयमुच्छ्वसितं मम विक्लवम्।
तरुवृतां पथिकस्य जलार्थिनः सरितमारसितादिव सारसात्॥ ६॥

अथ क्व तत्रभवती।

विदूषकः—एषा तरुराजिमध्यान्निष्क्रान्ता इत एव परिवर्तमाना दृश्यते। (ङ)

(क) अविणणाहहिअअं भट्टारं अहिलसन्ती अत्तणो वि दाव लज्जेमि। कुदो विहवो सिणिद्धस्स सहीजणस्स इमं वुत्तन्तं आचक्खिदुं। ण जाणे अप्पडिआरगरुअं वेअणां केत्तिअं कालं मअणो मं णइस्सदित्ति। कहिं णु पत्थिदह्मि। आम् संदिट्ठह्मि देवीए। गोदमचावलादो दोलापरिभट्ठाए सरुजा मे चलणा। तुमं दाव गदुअ तवणीआसोअस्स दोहलं णिवट्टेहि। जदि सो पञ्चरत्ताब्भन्तरे कुसुमं दंसेदि तदो अहं अहिलासपूरइत्तअं पसादं दाइस्सं ति। जाव णिओअभूमिं पुढमं गदा होमि। जाव अणुपदं मम चलणालंकार-हत्थाए वउलावलिआए आअन्तव्वं परिदेवइस्सं ताव वीसद्धं मुहुत्तअं। (ख) ही ही इअं खु सीहुपाणुव्वेजिदस्स मच्छण्डिआ उवणदा। (ग) एसा क्खु णादीपज्जत्तवेसा पज्जुसुआ विअ एआइणी मालविआ अदूरे वट्टदि। (घ) अह इं। (ङ) एसा तरुराइमज्झादो णिक्कन्ता इदो एव्व परिवट्टन्ती दीसइ!

राजा—(विलोक्य सहर्षम्) वयस्य पश्याम्येनाम् ।

विपुलं नितम्बबिम्बे मध्ये क्षामं समुन्नतं कुचयोः ।
अत्यायतं नयनयोर्मम जीवितमेतदायाति ॥ ७ ॥

सखे पूर्वस्मादतिमनोहरमवस्थान्तरमुपारूढा तत्रभवती । तथा हि

शरकाण्डपाण्डुगण्डस्थलेयमाभाति परिमिताभरणा ।
माधवपरिणतपत्रा कतिपयकुसुमेव कुन्दलता ॥ ८ ॥

विदूषकः—एषापि भवानिव मदनव्याधिना परामृष्टा भविष्यति ।(क)

राजा—सौहार्दमेवं पश्यति ।

मालविका—अयं स ललितदोहदापेक्षी अगृहीतकुसुमनेपथ्य उत्कण्ठिताया ममानुकरोत्यशोकः । यावदस्य प्रच्छायशीतले शिलापट्टके निषण्णा आत्मानं विनोदयामि । (ख)

विदूषकः—श्रुतं भवता। उत्कण्ठितास्मीति तत्रभवत्या मन्त्रितम्(ग)

राजा—नैतावता भवन्तं प्रसन्नतर्कं मन्ये । कुतः

वोढा कुरवकरजसां किसलयपुटभेदशीकरानुगतः ।
अनिमित्तोत्कण्ठामपि जनयति मनसो मलयवातः ॥ ९ ॥

(मालविकोपविष्टा ।)

राजा—वयस्य इतस्तावत् । आवां लतान्तरितौ भवावः ।

विदूषकः—इरावतीमिवादूरे समर्थये । (घ)

राजा—नहि कमलिनीं दृष्ट्वा ग्राहमवेक्षते मतङ्गजः । (इति विलोक्यन्स्थितः ।)

(क) एसा भवं विअ मअणव्वाहिणा परामिट्ठा भविस्सदि । (ख) अअं सो ललिअदोहलापेक्खी अगहीदकुसुमणेवत्थो उक्कण्ठिदाए मम अणुकरेदि असोओ । जाव से पच्छाअसीदले सिलापट्टए णिसण्णा अत्ताणं विणोदेमि । (ग) सुदं भवदा । उक्कण्ठिदम्हित्ति तत्तहोदीए मन्तिदं । (घ) इरावदिं विअ अदूरे समत्थेमि ।

मालविका—हृदय निरवलम्बनादतिभूमिलङ्घिनो मनोरथाद्विरम। किं मामायासयसि। (क)

(विदूषकः राजानमवेक्षते।)

राजा—प्रिये पश्य वामतां स्नेहस्य।

औत्सुक्यहेतुं विवृणोषि न त्वं तत्त्वावबोधैकरसो न तर्कः।
तथापि रम्भोरु करोमि लक्ष्यमात्मानमेषां परिदेवितानाम् ॥ १० ॥

विदूषकः—सांप्रतं भवतो निःसंशयं भविष्यति। एषार्पितमदन-संदेशा विविक्ते एनां बकुलावलिकोपस्थिता। (ख)

राजा—अपि स्मरेदसावस्मदभ्यर्थनाम्।

विदूषकः—किमिदानीमेषा दास्या दुहिता तव गुरुकं संदेशं विस्मरति। अहमपि तावन्न विस्मरामि। (ग)

(प्रविश्य चरणालंकारहस्ता)

बकुलावलिका—अपि सुखं सख्याः। (घ)

मालविका—अहो बकुलावलिका। सखि स्वागतं ते। उपविश। (ङ)

बकुलाव०—(उपविश्य) सखि त्वमिदानीं योग्यतया नियुक्ता। तस्मादेकं चरणमुपनय। यावत्सालक्तकं सनूपुरं च करोमि। (च)

मालविका—(आत्मगतम्) हृदय अलं सुखिततया उपस्थितोऽयं

(क) हिअअ णिरवलम्बादो अदिभूमिलंघिणो मणोरहादो विरम। किं मं आआसिअ। (ख) संपदं भवदो णिस्संसअं भविस्सदि। एसा अप्पिदमअणसंदेसा विवित्ते णं बउलावलिआ उवट्ठिदा। (ग) किं दाणिं एसा दासीए दुहिदा तुह गुरुअं संदेसं विसुमरेदि। अहं वि दाव ण विसुमरेमि। (घ) अवि सुहं सहीए। (ङ) अम्हो बउलावलिआ। सहि साअदं ते। उवविस। (च) हला तुमं दाणिं जोग्गदाए णिउत्ता। ता एक्कं चलणं उवणेहि। जाव सालत्तअं सनूउरं च करेमि।

विभव इति । कथमिदानीमात्मानं मोचयेयम् । अथवैतदेव मम मृत्यु-मण्डनं भविष्यति । (क)

बकुलाव०—किं विचारयसि । उत्सुका खल्वस्य तपनीयाशोकस्य कुसुमोद्गमे देवी । (ख)

राजा—कथमशोकदोहदनिमित्तोऽयमारम्भः ।

विदूषकः—किं नु खलु जानासि त्वम्—मम कारणाद्देवी इमामन्तःपुरनेपथ्येन योजयिष्यतीति । (ग)

मालविका—सखि मर्षय तावदेनम् । (इति पादमुपहरति ।) (घ)

बकुलाव०—अयि शरीरमसि मे । (नाट्येन चरणसंस्कारमारभते ।) (ङ)

राजा—

चरणान्तनिवेशितां प्रियायाः सरसां पश्य वयस्य रागरेखाम् ।
प्रथमामिव पल्लवप्रसूतिं हरदग्धस्य मनोभवद्रुमस्य ॥ ११ ॥

विदूषकः—चरणानुरूपः खलु तत्रभवत्या अधिकार उपक्षिप्तः ।(च)

राजा—सम्यगाह भवान् ।

नवकिसलयरागेणाग्रपादेन बाला
स्फुरितनखरुचा द्वौ हन्तुमर्हत्यनेन ।
अकुसुमितमशोकं दोहदापेक्षया वा
प्रणमितशिरसं वा कान्तमार्द्रापराधम् ॥ १२ ॥

विदूषकः—प्रहरिष्यति तत्रभवती त्वामपराद्धम् । (छ)

(क) हिअअ अलं मुहिदिदाए उवट्ठिदो अअं विहवोत्ति । कहं दाणीं अत्ताणं मोचएअं । अहवा एदं एव्व मम मिच्चुमण्डणं हविस्सदि । (ख) किं विआरेसि । ऊस्सुआ खु इमस्स तवणीआसोअस्स कुसुमुग्गमे देवी । (ग) किं णु खु जाणासि तुमं मह कालणादो देवी इमं अन्तेउरणेवच्छेण जोअइस्सदित्ति । (घ) हला मरिसेहि दाव णं (ङ) अइ सरीरं सि मे । (च) चलणाणुरूवो क्खु तत्तहोदीए अहिआरो उवक्खित्तो । (छ) पहरिस्सदि तत्तहोदी तुमं अवरद्धम् ।

राजा—प्रतिगृहीतं वचः सिद्धिदर्शिनो ब्राह्मणस्य ।

(ततः प्रविशति युक्तमदा इरावती चेटी च ।)

इरावती—चेटि निपुणिके शृणोमि बहुशो मदः किल स्त्रीजनस्य विशेषमण्डनमिति । अपि सत्यो लोकवादोऽयम् । (क)

निपुणिका—प्रथमं लोकवाद एव । अद्य सत्यः संवृत्तः । (ख)

इरावती—कथय कुत इदानीमवगतं दोलागृहं प्रथमं गतो भर्ता इति । (ग)

निपुणिका—भट्टिन्या अखण्डितात्प्रणयात् । (घ)

इरावती—अलं सेवया । मध्यस्थतां परिगृह्य भण । (ङ)

निपु०—वसन्तोपायनलोलुपेनार्यगौतमेन कथितम् । त्वरतां भट्टिनी । (च)

इरा०—(अवस्थासदृशं परिक्रम्य) चेटि मदेन क्लाम्यमानमात्मानमार्यपुत्रदर्शने हृदयं त्वरयति । चरणौ पुनर्न मार्गे प्रसरतः । (छ)

निपु०—ननु प्राप्ते स्वो दोलागृहम् । (ज)

इरा०—निपुणिके नात्र आर्यपुत्रो दृश्यते । (झ)

निपु०—भट्टिन्यवलोकयतु । परिहासनिमित्तं कुत्रापि गूढेन भर्त्रा भवितव्यम् । इमं प्रियङ्गुलतापरिक्षिप्तमशोकशिलापट्टकं आवामपि प्रविशावः । (ञ)

(क) हञ्जे णिउणिए सुणामि बहुसो मदो किल इत्थिआजणस्स विसेसमण्डणं ति । अवि सच्चो लोअवाओ अअं । (ख) पढमं लोअवाओ एव्व । अज्ज सच्चो संवुत्तो । (ग) अलं सिणेहभणिदेण । कहेहि कुदो दाणिं अवगदं दोलाघरं पुढमं गदो भट्टीत्ति । (घ) भट्टिणीए अखण्डिदादो पणआदो । (ङ) अलं सेवाए । मज्झत्थदं परिगहिअ भणाहि । (च) वसन्तोवाअणलोलुवेण अज्जगोदमेण कहिअं । तुवरदु । भट्टिणी । (छ) हञ्जे मदेण किलामिअमाणं अत्ताणं अज्जउत्तदंसणे हिअअं तुवरेदि । चलणा उण ण मग्गे पसरन्ति । (ज) णे पत्तह्म दोलाघरं । (झ) णिउणिए ण एत्थ अज्जउत्तो दीसदि । (ञ) भट्टिणीए ओलोअदु । परिहासणिमित्तं कहिं वि गूढेण भत्तुणा होदव्वं । अम्हे वि इमं पिअङ्गुलदापरिक्खित्तं असोअसिलापट्टअं पविसामो ।

इरा०—(तथा करोति ।)

निपु०—(परिक्रम्य विलोक्य) अवलोकयतु भट्टिनी । चूताङ्कुरं विचिन्वत्योः पिपीलिकाभिर्दष्टम् । (क)

इरा०—कथमिव । (ख)

निपु०—एषा वकुलावलिका अशोकपादपच्छायायां मालविकायाः चरणालङ्कारं निवर्तयति । (ग)

इरा०—(शङ्कां रूपयित्वा) अभूमिरियं मालविकायाः । कथमत्र तर्कयसि । (घ)

निपु०—तर्कयामि दोलापरिभ्रष्टया सरुजचरणाया देव्या अशोकदोहदाधिकारे मालविका नियुक्तेति । अन्यथा कथं देवी स्वयं धारितं नूपुरयुगलं परिजनस्यानुज्ञास्यति । (ङ)

इरा०—महती खल्वस्याः संभावना । (च)

निपु०—किं पुनर्नान्विष्यते भर्ता । (छ)

इरा०—हञ्जे न मे चरणावन्यतः प्रवर्तेते । मनो मम किमपि विकारयति । आशङ्कितस्य तावदन्तं गमिष्यामि । (मालविकां निर्वर्ण्य आत्मगतम्) स्थाने खलु कातरं मे हृदयम् । (ज)

(क) ओलोअदु भट्टिणी । चूदङ्कुरं विचिणन्तीणं अम्हाणं पिवीलिआहिं दंसिदं । (ख) कहं विअ (ग) एसा वउलावलिआ असोअपाअवच्छाआए मालविआए चलणालंकारं णिव्वट्टेदि (घ) अभूमी इअ मालविआए । कहं एत्थ तक्केसि । (ङ) तक्केमि दोलापरिब्भट्टाए सरुअचलणाए देवीए असोअदोहलाहिआरे मालविआ णिउत्तेति । अण्णहा कहं देवी सअं धारिअं णेउरजुअलं परिअणस्स अणुजाणिस्सदि । (च) महदी क्खु से संभावणा । (छ) किं उण ण अण्णेसीअदि भट्टा । (ज) हञ्जे ण मे चलणा अण्णदो पवट्टन्ति । मणो मह किंवि विआरेदि । आसङ्किदस्स दाव अन्तं गमिस्सं । ठाणे क्खु कादरं मे हिअअं ।

बकु०—(मालविकायै चरणं दर्शयन्ती) अपि रोचते तेऽयं रागरेखाविन्यासः । (क)

माल०—सखि आत्मनश्चरणगत इति लज्जे एनं प्रशंसितुम् । केन प्रसाधनकलायामभिविनीतासि । (ख)

बकु०—अत्राहं भर्तुः शिष्यास्मि । (ग)

विदू०—त्वरय तावदेनां गुरुदक्षिणायै । (घ)

माल०—दिष्ट्या न गर्वितासि । (ङ)

बकु०—उपदेशानुरूपौ चरणौ लब्ध्वाद्य गर्विता भविष्यामि । (आत्मगतम्) हन्त सिद्धं मे दौत्यम् । (रागं विलोक्य प्रकाशम्) सखि एकस्य ते चरणस्यावसितो रागनिक्षेपः । केवलं मुखमारुतो लम्भयितव्यः । अथवा प्रवातमेवै तत्स्थानम् । (च)

राजा—सखे पश्य पश्य ।

आर्द्रालक्तकमस्याश्चरणं मुखमारुतेन वीजयितुम् ।
प्रतिपन्नः प्रथमतरः संप्रति सेवावकाशो मे ॥ १३ ॥

विदूषकः—कुतस्तेऽनुशयः । चिरं भवता एतत्क्रमेणानुभवितव्यम् । (छ)

बकु०—सखि अरुणशतपत्रमिव शोभते ते चरणः । सर्वथा भर्तुरङ्कपरिवर्तिनी भव । (ज)

(इरावती निपुणिकामुखमवेक्षते ।)

(क) अवि रोअदि ते अअं राअरेहाविण्णासो । (ख) हला अत्तणो चलणगदोत्ति लज्जेमि णं पसंसिदुं । केण पसाहणकलाए अहिविणीदासि । (ग) एत्थ अहं भत्तुणो सीसह्मि । (घ) तुवरेहि दाव णं गुरुदक्खिणाए । (ङ) दिट्ठिआ ण गव्विदासि । (च) उवदेसाणुरूवा चलणा लम्भिअ अज्ज गव्विदा भविस्सं । हन्त सिद्धं मे दोच्चं सहि एक्कस्स दे चलणस्स अवसिदो राअणिक्खेवो । केवलं मुहमारुदो लम्भइदव्वो । अहवा पवादं एव्व एदं ठाणं । (छ) कुदो दे अणुसओ । चिरं भवदा एदं कमेण अणुहविदव्वं । (ज) सहि अरुणसदपत्तं विअ सोहदि दे चलणो । सव्वहा भत्तुणो अङ्कपरिवट्टिणी होहि ।

राजा—ममेयमाशीः।

माल॰—सखि अवचनीयं मन्त्रयसे। (क)

बकु॰—मन्त्रयितव्यमेव मया मन्त्रितम्। (ख)

माल॰—प्रिया खल्वहं तव। (ग)

बकु॰—न केवलं मम। (घ)

माल॰—कस्य वाऽन्यस्य। (ङ)

बकु॰—गुणेष्वभिनिवेशिनो भर्तुरपि। (च)

माल॰—अलीकं मन्त्रयसे। एतदेव मयि नास्ति। (छ)

बकु॰—सत्यं त्वयि नास्ति। भर्तुः कृशेषु ईषत्परिपाण्डुरेषु दृश्यते अङ्गेषु। (ज)

निपु॰—प्रथमं गणितमिव हताशाया उत्तरम्। (झ)

बकु॰—अनुरागोऽनुरागेण परीक्षितव्य इति सुजनवचनं प्रमाणीकुरु। (ञ)

माल॰—किमात्मनश्छन्देन मन्त्रयसे। (ट)

बकु॰—नहि नहि। भर्तुः खल्वेतानि प्रणयमृदुकान्यक्षराणि विम्बान्तरितानि। (ठ)

माल॰—सखि देवीं विचिन्त्य न मे हृदयं विश्वसिति। (ड)

(क) हला अवअणीअं मन्तेसि। (ख) मन्तिदव्वं एव्व मए मन्तिदं। (ग) पिआ खु अहं तव। (घ) ण केवलं मह। (ङ) कस्स वा अण्णस्स। (च) गुणेसु अहिणिवेसिणो भत्तुणो वि। (छ) अलीअं मन्तेसि। एदं एव्व मइ णात्थि। (ज) सच्चं तुइ णत्थि। भत्तुणो किसेसु ईसिपरिपण्डरेसु दीसइ अङ्गेसु। (झ) पुढमं गणिदं विअ हदासाए उत्तरं। (ञ) अणुराओ अणुराएण परिक्खिदव्वो त्ति सुअणवअणं पमाणीकरेहि। (ट) किं अत्तणो छन्देण मन्तेसि। (ठ) णहि णहि। भत्तुणो खु एदाइं पणअमिदुलाइं अक्खराइं विम्बान्तरिदाइं। (ड) हला देविं विचिन्तिअ ण मे हिअअं विस्ससदि।

बकु०—मुग्धे भ्रमरसंबाध इति वसन्तावतारसर्वस्वं किं न चूत-प्रसवोऽवतंसयितव्यः। (क)

माल०—त्वं तावद्दुर्जातेऽत्यन्तं सहाया भव। (ख)

बकु०—विमर्दसुरभिर्बकुलावलिका खल्वहम्। (ग)

राजा—साधु बकुलावलिके साधु।

भावज्ञानानन्तरं प्रस्तुतेन प्रत्याख्याने दत्तयुक्तोत्तरेण।
वाक्येनेयं स्थापिता स्वे निदेशे स्थाने प्राणाः कामिनां दूत्यधीनाः॥ १४॥

इरा०—हञ्जे पश्य। कारितैव बकुलावलिकयैतस्मिन् पदं मालविका। (घ)

निपु०—भट्टिनि निर्विकारस्याप्युत्सुकताजनक उपदेशः। (ङ)

इरा०—स्थाने खलु शङ्कितं मे हृदयम्। गृहीतार्था अनन्तरं चिन्तयिष्यामि। (च)

बकु०—एष द्वितीयोऽपि ते निर्वृत्तपरिकर्मा चरणः। यावद्द्वावपि सनूपुरौ करोमि। (इति नाट्येन नूपुरयुगलमामुच्य।) हला उत्तिष्ठ अनुतिष्ठ देव्या अशोकविकासयितृकं नियोगम्। (छ)

(उभे उत्तिष्ठतः।)

इरा०—श्रुतो देव्या नियोगः। भवत्विदानीम्। (ज)

बकु०—एष उपारूढराग उपभोगक्षमः पुरतस्ते वर्तते। (झ)

माल०—(सहर्षम्) किं भर्ता। (ञ)

(क) मुद्धे भमरसंबाधोत्ति वसन्तावदारसव्वस्सं किं ण चूदप्पसवो ओदंसिदव्वो। (ख) तुमं दाव दुज्जादे अच्चन्तं सहाया होहि। (ग) विमद्दसुरही बउलावलिआ खु अहं हञ्जे। (घ) पेक्ख। कारिदा एव्व बउलावलिआए एदस्सिं पदं मालविआ। (ङ) भट्टिणि णिव्विआरस्सवि उस्सुअदाजणओ उवदेसो। (च) ठाणे खु सङ्किदं मे हिअअं। गहीदत्था अणन्तरं चिन्तइस्सं। (छ) एसो दुदीओवि दे णिव्वुत्तप-रिकम्मा चलणो। जाव दुवेवि सणूउरे करेमि। हला उट्ठेहि। अणुचिट्ठ देवीए असोअविआसइत्तअं णिओअं। (ज) सुदो देवीए णिओओ। होदु दाणिं। (झ) एसो उवारूढराओ उअभोअक्खमो पुरदो दे वट्टइ। (ञ) किं भट्टा।

बकु०—(सस्मितम्) न तावद्भर्ता । एषोऽशोकशाखावलम्बी पल्लवगुच्छकः । अवतंसयैनम् । (क)

विदूषकः—अपि श्रुतं भवता । (ख)

राजा—सखे पर्याप्तमेतावता कामिनाम् ।

अनातुरोत्कण्ठितयोः प्रसिध्यता समागमेनापि रतिर्न मां प्रति ।
परस्परप्राप्तिनिराशयोर्वरं शरीरनाशोऽपि समानुरागयोः ॥ १५ ॥

(मालविका रचितपल्लवावतंसा सलीलमशोकाय पादं प्रहिणोति ।)

राजा—वयस्य

आदाय कर्णकिसलयमस्मादियमत्र चरणमर्पयति ।
उभयोः सदृशविनिमयादात्मानं वञ्चितं मन्ये ॥ १६ ॥

माल०—अपि नाम आवयोः सम्भावना सफला भवेत् । (ग)

बकु०—सखि नास्ति ते दोषः । निर्गुणोऽयमशोको यदि कुसुमोद्भेदमन्थरो भवेद्य ईदृशं चरणसत्कारं लभते । (घ)

राजा—

अनेन तनुमध्यया मुखरनुपूराराविणा
　नवाम्बुरुहकोमलेन चरणेन संभावितः ।
अशोक यदि सद्य एव कुसुमैर्न संपत्स्यसे
　वृथा वहसि दोहदं ललितकामिसाधारणम् ॥ १७ ॥

सखे वचनावसरपूर्वकं प्रवेष्टुमिच्छामि ।

(क) ण दाव भट्टा । एसो असोअसाहावलम्बी पल्लवगुच्छओ । ओदंसेहि णं । (ख) अवि सुदं भवदा । (ग) अवि णाम अह्माणं संभावना सफला भवे । (घ) हला णत्थि दे दोसो । णिग्गुणो अअं असोओ जइ कुसुमुब्भेदमन्थरो भवे जो इरिसं चलणसक्कारं लहेहि ।

विदू०—एहि । एनां परिहासयिष्यामि । (क)

(उभौ प्रवेशं कुरुतः ।)

निपु०—भट्टिनि भर्तात्र प्रविशति । (ख)

इराव०—एवं प्रथमं मम चिन्तितं हृदयेन । (ग)

विदू०—(उपसृत्य) भवति युक्तं नाम अत्रभवतः प्रियवयस्यः अयमशोकः वामपादेन ताडयितुम् । (घ)

उभे—(ससंभ्रमम्) अहो भर्ता । (ङ)

विदू०—बकुलावलिके गृहीतार्थया त्वया अत्रभवती ईदृशमविनयं कुर्वती कस्मान्न निवारिता । (च)

(मालविका भयं रूपयति ।)

निपु०—भट्टिनि पश्य । किं प्रवृत्तमार्यगौतमेन । (छ)

इरा०—कथं खलु ब्रह्मबन्धुरन्यथा जीविष्यति । (ज)

बकु०—आर्य एषा देव्या नियोगमनुतिष्ठति । एतस्मिन्नतिक्रमे परवतीयम् । प्रसीदतु भर्ता । (इत्यात्मना सहैनां प्रणिपातयति ।) (झ)

राजा—यद्येवमनपराद्धासि । उत्तिष्ठ भद्रे । (इति हस्तेन गृहीत्वा उत्थापयति ।)

विदू०—युज्यते । देव्यत्र मानयितव्या । (ञ)

(क) एहि । णं परिहासइस्सं । (ख) भट्टिणि भट्टा पविसदि (ग) एव्वं पुढमं मम चिन्तिदं हिअएण । (घ) होदि जुत्तं णाम अत्तहोदो पिअवअस्सो अअं असोओ वामपादेण ताडिदुं । (ङ) अम्हो भट्टा । (च) बउलावलिए तुए गहीदत्थाए अत्तहोदी ईरिसं अविणअं करन्ती कीस ण णिवारिदा । (छ) भट्टिणि पेक्ख । किं पउत्तं अज्जगोदमेण । (ज) कहं खु ब्रह्मबन्धु अगणहा जीविस्सदि । (झ) अज्ज एसा देवीए णिओअं अणुचिट्ठदि । एदस्सिं अदिक्कमे परवदी इअं । पसीददु भट्टा । (ञ) जुज्जइ । देवी एत्थ माणइदव्वा ।

राजा—

किसलयमृदोर्विलासिनि कठिने निहितस्य पादपस्कन्धे ।
चरणस्य न ते बाधा संप्रति वामस्य वामोरु ॥ १८ ॥

(मालविका लज्जां नाटयति ।)

इरा०—(सासूयम्) अहो नवनीतहृदय आर्यपुत्रः । (क)

माल०—बकुलावलिके एहि । अनुष्ठितमात्मनो नियोगं देव्यै निवेदयावः । (ख)

बकु०—तेन हि विज्ञापय भर्तारं विसर्जयेति । (ग)

राजा—भद्रे यास्यसि । मम तावदुत्पन्नावसरमर्थित्वं श्रूयताम् ।

बकु०—अवहिता शृणु । आज्ञापयतु भर्ता । (घ)

राजा—

धृतिपुष्पमयमपि जनो बध्नाति न तादृशं चिरात्प्रभृति ।
स्पर्शामृतेन पूरय दोहदमस्याप्यनन्यरुचेः ॥ १९ ॥

इरा०—(सहसोपसृत्य) पूरय पूरय । ननु अशोकः कुसुमं दर्शयति । अयं पुनः पुष्यति फलति च । (ङ)

(सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः)

राजा—(अपवार्य) वयस्य का प्रतिपत्तिरत्र ।

विदू०—किमन्यत् । जङ्घाबलमेव । (च)

(क) अहो णवणीदहिअओ अज्जउत्तो । (ख) वउलावलिए एहि । अणुट्ठिदं अत्तणो णिओअं देवीए णिवेदेम्ह । (ग) तेणहि विण्णवेहि भट्टरं विसज्जेहित्ति । (घ) अवहिदा सुणाहि । आणवेदु भट्टा (ङ) पूरेहि पूरेहि । णं असोओ कुसुमं दंसेदि । अअं उण पुप्फदि फलदि अ । (च) किं अण्णं । जंघावलं एव्व ।

इरा०—बकुलावलिके साधु त्वयोपक्रान्तम्। मालविके त्वं तावत् सफलप्रार्थनं कुर्वार्यपुत्रम्। (क)

उभे—प्रसीदतु भट्टिनी। के आवां भर्तुः प्रणयपरिग्रहस्य (इति निष्क्रान्ते।) (ख)

इरा०—अहो अविश्वसनीयाः पुरुषाः। मया खलु आत्मनो वञ्चनावचनं प्रमाणीकृत्य व्याधगीतरक्तया हरिण्येवाशङ्कितयैतन्न विज्ञातम्। (ग)

विदू०—(जनान्तिकम्) प्रतियोजयेदानीं किमपि। कर्मगृहीतेन कुम्भीलकेन संधिच्छेदे शिक्षितोऽस्मीति वक्तव्य भवति। (घ)

राजा—सुन्दरि न मे मालविकया कश्चिदर्थः। मया त्वं चिरयसीति यथाकथंचिदात्मा विनोदितः।

इरा०—विश्वसनीयोऽसि। मया न विज्ञातमीदृशं विनोदवस्तु आर्यपुत्रेणोपलब्धमिति। अन्यथा मन्दभागिन्यैवं न क्रियते। (ङ)

विदू०—मा तावदत्रभवती अत्रभवतो दाक्षिण्यस्योपरोधं भणतु। समापत्तिदृष्टेन देव्याः परिजनेन संकथापि यदि अपराधः स्थाप्यते अत्र त्वमेव प्रमाणम्। (च)

(क) वउलावलिए साहु तुए उवक्कन्तं। मालविए तुमं दाव सफलपत्थणं करेहि अज्जउत्तं। (ख) पसीददु भट्टिणी। का अह्मे भत्तुणो पणअपरिग्गहस्स। (ग) अविस्ससणीआ पुरिसा। मए क्खु अत्तणो वञ्चणावअणं पमाणीकरिअ वाहगीदरत्ताए हरिणीए विअ असङ्किदाए एदं ण विण्णादं। (घ) पडिजोएहि दाणिं किंपि। कम्मग्गहीदेण कुम्भीलएण संधिच्छेदे सिक्खिओम्मित्ति वत्तव्वं होदि। (ङ) विस्ससणीओसि। मए ण विण्णादं ईरिसं विणोदवत्थु अज्जउत्तेण उवलद्धंति। अण्णाहा मन्दभाइणीए एव्वं ण करीअदि। (च) मा दाव अत्तहोदी अत्तहोदो दक्खिण्णस्स उअरोहं भणादु। समावत्तिदिट्ठेण देवीए परिअणेण संकहावि जइ अवराहो ठावी अदि एत्थ पमाणं।

इरा०—ननु संकथा नाम भवतु। किमित्यात्मानमायासयिष्यामि (इति रुषा प्रस्थिता) (क)

राजा०—(अनुसरन्) प्रसीदतु भवती।

इरा०—(रशनामिदितचरणा व्रजत्येव।)

राजा—सुन्दरि न शोभते प्रणयिनि जने निरपेक्षता।

इरा०—शठ अविश्वसनीयहृदयोऽसि। (ख)

राजा—

शठ इति मयि तावदस्तु ते परिचयवत्यवधीरणा प्रिये।
चरणपतितया न चण्डि तां विसृजसि मेखलयापि याचिता॥ २०॥

इरा०—इयमपि हताशा त्वामेवानुसरति। (इति रशनामादाय राजानं ताडयितुमिच्छति।) (ग)

राजा—एषा।

वाष्पासारा हेमकाञ्चीगुणेन श्रोणीबिम्बादव्यपेक्षाच्युतेन।
चण्डी चण्डं हन्तुमभ्युद्यता मां विद्युद्दाम्ना मेघराजीव विन्ध्यम्॥२१॥

इरा०—किं मामेवं भूयोऽप्यपराद्धां करोषि। (इति सरशनं हस्तमवलम्बयति।) (घ)

राजा—

अपराधिनि मयि दण्डं संहरसि किमुद्यतं कुटिलकेशि।
वर्धयसि विलसितं त्वं दासजनायात्र कुप्यसि च॥ २२॥

नूनमिदमनुज्ञातम्। (इति पादयोः पतति।)

(क) णं संकहा णाम होदु। किंति अत्ताणं आआसइस्सं। (ख) सठ अविस्ससणीअहिअ-ओसि। (ग) इअं पि हदासा तुमं एव्व अणुसरदि। (घ) किं मं एवं भूओ वि अवरद्धं करेसि।

इरावती—न खल्विमौ मालविकाचरणौ यौ ते हर्षदोहदं पूरयिष्यतः। (इति निष्क्रान्ता सचेटी ।) (क)

विदूषकः—उत्तिष्ठ । कृतप्रसादोऽसि । (ख)

राजा—(उत्थाय इरावतीमपश्यन्) कथं गतैव प्रिया ।

विदूषकः—वयस्य दिष्ट्या अनेनाविनयेनाप्रसन्ना गतैषा । तद्वयं शीघ्रमपक्रमामः । यावदङ्गारको राशिमिवानुवक्रं प्रतिगमनं न करोति । (ग)

राजा—अहो मदनस्य वैषम्यम् ।

मन्ये प्रियाहृतमनास्तस्याः प्रणिपातलङ्घनं सेवाम् ।
एवं हि प्रणयवती सा शक्यमुपेक्षितुं कुपिता ॥ २३ ॥

(इति निष्क्रान्तः सह वयस्येन ।)

इति तृतीयोऽङ्कः ।

(क) ण खु इमे मालविआचलणा जा दे हरिसदोहलं पूरइस्सन्ति । (ख) उठेहि । किदप्पसादोसि । (ग) वअस्स दिट्ठिआ इमस्स अविणअस्स अप्पसण्णा गदा एसा । ता वअं सिग्घं अवक्कमाम । जाव अङ्गारओ रासि विअ अणुवक्कं परिगमणं ण करेदि ।

चतुर्थोऽङ्कः ।

(ततः प्रविशति पर्युत्सुको राजा प्रतीहारी च ।)

राजा—(आत्मगतम्)

तामाश्रित्य श्रुतिपथगतामास्थया बद्धमूलः
संप्राप्तायां नयनविषयं रूढरागप्रवालः ।
हस्तस्पर्शे मुकुलित इव व्यक्तरोमोद्गमत्वा-
त्कुर्यात्क्लान्तं मनसिजतरुर्मां रसज्ञं फलस्य ॥ १ ॥

(प्रकाशम्) सखे गौतम ।

प्रतीहारी—जयतु भर्ता । असंनिहितो गौतमः । (क)

राजा—(आत्मगतम्) आम् । मालविकावृत्तान्तज्ञानाय मया प्रेषितः ।

(प्रविश्य)

विदू०—वर्धतां भवान् । (ख)

राजा—जयसेने जानीहि तावत्क देवी धारिणी कथं वा सरुज-चरणात्वाद्विनोद्यत इति ।

प्रतीहारी—यद्देव आज्ञापयति । (इति निष्क्रान्ता ।) (ग)

राजा—सखे को वृत्तान्तस्तत्रभवत्यास्ते सख्याः ।

विदू०—यो बिडालगृहीतायाः परभृतिकायाः । (घ)

राजा—(सविषादम्) कथमिव ।

(क) जेदु भट्टा । असंणिहिदो गोदमो । (ख) वड्ढदु भवं ।
(ग) जं देवो आणवेदि । (घ) जो बिडालगहीदाए परहुदिआए ।

विदू०—सा खलु तपस्विनी तया पिङ्गलाक्ष्या सारभाण्डभू-गृहे मृत्युमुखे इव निक्षिप्ता। (क)

राजा—ननु मत्संपर्कमुपलभ्य।

विदू०—अथ किम्। (ख)

राजा—क एवं विमुखोऽस्माकं येन चण्डीकृता देवी।

विदू०—शृणोतु भवान्। परिव्राजिकया मे कथितम्। ह्यः किल तत्रभवतीरावती रुजाक्रान्तचरणां देवीं सुखं प्रष्टुमागता (ग)

राजा—ततस्ततः।

विदू०—ततः सा देव्या पृष्टा। किन्ववलोकितो वल्लभजन इति। तयोक्तम्। मन्दो व उपचारो यत्परिजने संक्रान्तं वल्लभत्वं न ज्ञायते। (घ)

राजा—निर्भेदादृतेऽपि मालविकायामयमुपन्यासः शङ्कयति।

विदू०—ततस्तयानुवध्यमानया भवतोऽविनयमन्तरेण परिगृहीतार्था कृता देवी। (ङ)

राजा—अहो दीर्घरोषता तत्रभवत्याः। अतः परं कथय।

विदू०—किमतः परम्। मालविका वकुलावलिका च निगड-पद्यावदृष्टसूर्यपादं पातालवासं नागकन्यके इवानुभवतः। (च)

राजा—कष्टं कष्टम्।

(क) सा खु तवस्सिणी ताए पिङ्गलच्छिए सारभण्डभूघरए मिच्चुमहे विअ णिक्खित्ता। (ख) अह इं। (ग) सुणादु भवं। परिव्वाजिआए मे कहिदं। हिओ किल तत्तहोदी इरावदी रुजाअ-अन्तचलणं देविं सुहं पुच्छिदुं आअदा। (घ) तदो सा देवीए पुच्छिदा। किणु ओलोइदो वल्लहजणो त्ति। ताए उत्तं। मन्दो वो उवआरो जं परिजणे संकंतं वल्लहत्तणं ण जाणीअदि। (ङ) तदो ताए अणुवन्धिज्जमाणाए भवदो अविणअं अन्तरेण परिगहीदत्था किदा देवी। (च) किं अदो वरं। मालविआ वउलावलिआ अ णिअलपदीओ अदिठ्ठसुज्जपादं पादालवासं णाअकण्णआओ विअ अणुहोन्ति।

मधुरस्वरा परभृता भ्रमरी च विबुद्धचूतसङ्गिन्यौ ।
कोटरमकालवृष्ट्या प्रबलपुरोवातया गमिते ॥ २ ॥

अप्यत्र कस्यचिदुपक्रमस्य गतिः स्यात् ।

विदू०--कथं भविष्यति । यत्सारभाण्डगृहे व्यापृता माधविका देव्या संदिष्टा। ममाङ्गुलीयकमुद्रामदृष्ट्वा न मोक्तव्या हताशा मालविका वकुलावलिका चेति । (क)

राजा--(निःश्वस्य सपरामर्शम्) सखे किमत्र कर्तव्यम् ।

विदू०--(विचिन्त्य) अस्त्यत्रोपायः । (ख)

राजा-- क इव ।

विदू०—(सदृष्टिक्षेपम्) कोऽप्यदृष्टः शृणोति । कर्णे ते कथयामि । (इत्युपश्लिष्य कर्णे) एवमिव । (इत्याविदयति) (ग)

राजा—(सहर्षम्) सुष्ठु चिन्तितम् । प्रयुज्यतां सिद्धये ।

(प्रविश्य)

प्रतीहारी—देव प्रवातशयने देवी निषण्णा रक्तचन्दनधारिणा परिजनहस्तगतेन चरणेन भगवत्या कथाभिर्विनोद्यमाना तिष्ठति । (घ)

राजा—तेन ह्यस्मत्प्रवेशयोग्योऽयमवसरः ।

विदू०—तद्गच्छतु भवान् । अहमपि देवीं द्रष्टुमरिक्तपाणिर्भविष्यामि । (ङ)

राजा—जयसेनायास्तावत्संवेद्य गच्छ ।

(क) कहं भविस्सदि । जं सारभाण्डघरए वाउदा माहविआ देवीए संदिट्ठा । मह अङ्गुलीअअमुद्दं अदेक्खिअ ण मोत्तव्वा तुए हदासा मालविआ बउलावलिआ अ त्ति । (ख) अत्थि एत्थ उवाओ । (ग) को वि अदिट्ठो सुणोदि । कण्णे दे कहेमि । एव्वं विअ । (घ) देव पवादसअणे देवी णिसण्णा रत्तचन्दणधारिणा परिअणहत्थगदेण चलणेण भअवदीए कहाहिं विणोदिज्जमाणा चिट्ठदि । (ङ) ता गच्छदु भवं । अहं वि देवीं पेक्खिदुं अरित्तपाणी भविस्सं ।

विदू०—तथा । (करोः) भवति एवमिव । (इत्यविद्य निष्क्रान्तः ।) (क)

राजा—जयसेने प्रवातशयनमार्गमादेशय ।

प्रतीहारी—इत इतो देवः । (ख)

(ततः प्रविशति शयनस्था देवी परिव्राजिका विभवतश्च परिवारः ।)

देवी—भगवति रमणीयं कथावस्तु । ततस्ततः । (ग)

परिव्राजिका—(सदृष्टिक्षेपम्) देवि अतः परं पुनः कथयिष्यामि । अत्रभवान् विदिशेश्वरः संप्राप्तः ।

देवी—अहो आर्यपुत्रः । (इत्युत्थातुमिच्छति) (घ)

राजा—अलमलमुपचारयन्त्रणया ।

अनुचितनूपुरविरहं नार्हसि तपनीयपीठकालम्बि ।
चरणं रुजा परीतं कलभाषिणि मां च पीडयितुम् ॥ ३ ॥

धारिणी—जयत्वार्यपुत्रः । (ङ)

परिव्राजिका—विजयतां देवः ।

राजा—(परिव्राजिकां प्रणम्योपविश्य) देवि अपि सह्या ते वेदना ।

धारिणी—अस्ति मे विशेषः । (च)

(ततः प्रविशति यज्ञोपवीतबद्धाङ्गुष्ठः संभ्रान्तो विदूषकः ।)

विदूषकः—परित्रायतां परित्रायतां भवान् । सर्पेण दष्टोऽस्मि । (छ)

(सर्वे विषण्णाः ।)

राजा—कष्टं कष्टम् । क्व भवान्परिभ्रान्तः ।

(क) तह । होदि एव्वं विअ । (ख) इदो इदो देवो । (ग) भअवदि रमणिज्जं कहावत्थु । तदो तदो । (घ) अह्मो अज्जउत्तो । (ङ) जेदु अज्जउत्तो । (च) अत्थि मे विसेसो । (छ) परित्ताअदु परित्ताअदु भवं । सप्पेण दठ्ठोह्मि ।

विदूषकः—देवीं द्रक्ष्यामीत्याचारपुष्पग्रहणकारणात्प्रमदवनं गतोऽस्मि । (क)

देवी०—हा धिक् हा धिक् । अहमेव ब्राह्मणस्य जीवितसंशयनिमित्तं जातास्मि । (ख)

विदू०—तस्मिन्नशोकस्तबककारणात्प्रसारितेदक्षिणहस्ते कोटरनिर्गतेन सर्परूपेण कालेन दष्टोऽस्मि । नन्वेते द्वे दंशपदे । (ग)

परिव्राजिका—तेन हि दंशच्छेदः पूर्वकर्मेति श्रूयते । स तावदस्य क्रियताम् ।

छेदो दंशस्य दाहो वा क्षतेर्वा रक्तमोक्षणम् ।
एतानि दष्टमात्राणामायुष्याः प्रतिपत्तयः ॥ ४ ॥

राजा—संप्रति विषवैद्यानां कर्म । जयसेने क्षिप्रमानीयतां ध्रुवसिद्धिः ।

प्रतीहारी—यद्देव आज्ञापयति । (इति निष्क्रान्ता) (घ)

विदू०—अहो पापेन मृत्युना गृहीतोऽस्मि । (ङ)

राजा—मा कातरो भूः । अविषोऽपि कदाचिद् दंशो भवेत् ।

विदूषकः—कथं न भेष्यामि । सिमसिमायन्ति मेऽङ्गानि । (च) (इति विषवेगं रूपयति ।)

(क) देवि देक्खिस्सं ति आआरपुप्फग्गहणकारणादो पमदवणं गदोह्मि । (ख) हद्धि हद्धि । अहं एव्व वह्मणस्स जीविदसंसअणिमित्तं जादह्मि ।(ग) तहिं असोअत्थवअकारणादो पसारिदे दक्खिणहत्थे कोडरणिग्गदेण सप्परूवेण कालेण दट्ठोह्मि । णं एदाइं दुवे दंसणपदाइं । (घ) जं देवो आणवेदि । (ङ) अहो पावेण मिच्चुणा गहिदोह्मि । (च) कहं ण भाइस्सं । सिमसिमाअन्ति मे अङ्गाइं ।

देवी—हा दर्शितमशुभं विकारेण (विषारेण)। अवलम्बध्वं ब्राह्मणम् । (क)

(परिजनः ससंभ्रममवलम्बते ।)

विदू०—(राजानं विलोक्य) भोः भवतो बाल्यात्प्रियवयस्योऽस्मि । तद्विचार्यापुत्राया मे जनन्या योगक्षेमं वह । (ख)

राजा—मा भैषीः । स्थिरो भव । अचिरात्त्वां वैद्यश्चिकित्सते।

(प्रविश्य)

जय०—देव आज्ञापितो ध्रुवसिद्धिर्विज्ञापयति । इहैवानीयतां गौतम इति । (ग)

राजा—तेन हि वर्षवरपरिगृहीतमेनं तत्रभवतः सकाशं प्रापय ।

जय०—तथा । (घ)

विदू०—(देवीं विलोक्य) भवति जीवेयं वा न वा । यन्मयात्रभवन्तं सेवमानेन तेऽपराद्धं तन्मर्षय । (ङ)

देवी—दीर्घायुर्भव । (च)

(निष्क्रान्तौ विदूषकः प्रतीहारी च ।)

राजा—प्रकृतिभीरुस्तपस्वी । ध्रुवसिद्धेरपि यथार्थनाम्नः सिद्धिं न मन्यते ।

(प्रविश्य)

जय०—जयतु भर्ता । ध्रुवसिद्धिर्विज्ञापयति उदकुम्भविधाने सर्पमुद्रितं किमपि कल्पयितव्यम् । तदन्विष्यतामिति । (छ)

(क) हा दंसिदं असुहं विआरेण । अवलम्बध बह्मणं । (ख) भोः भवदो बालत्तणादो पिअवअस्सोह्मि । तं विआरिअ अपुत्ताए मे जणणीए जोगक्खेमं वहेहि ! (ग) देव आणाविदो धुवसिद्धी विण्णवेदि । इह एव्व आणीअदु गोदमोत्ति । (घ) तहा । (ङ) भोदि जीवेअं वा ण वा । जं मए अत्तभवन्तं सेवमाणेण ते अवरद्धं इतं मरिसेहि । (च) दीहाऊ होहि । (छ) जेदु भट्टा । धुवसिद्धी विण्णवेदि । उदकुम्भविहाणे सप्पमुद्दिअं किंपि कप्पइदव्वं । तं अण्णेसीअदु त्ति ।

देवी—इदं सर्पमुद्रितमङ्गुलीयकम्। पश्चान्मम हस्ते देह्येतत्। (क)
(इति प्रयच्छति)

(प्रतीहारी गृहीत्वा प्रस्थिता।)।

राजा—जयसेने कर्मसिद्धावाशु प्रतिपत्तिमानय।

प्रती०—यद्देव आज्ञापयति। (ख)

परिव्राजिका—यथा मे हृदयमाचष्टे तथा निर्विषो गौतमः।

राजा—भूयादेवम्।

(प्रविश्य)

जय०—जयतु देवः। निवृत्तविषवेगो गौतमो मुहूर्तेन प्रकृतिस्थः संवृत्तः। (ग)

देवी—दिष्ट्या वचनीयान्मुक्तास्मि। (घ)

प्रती०—एष पुनरमात्यो वाहतको विज्ञापयति। राजकार्यं बहु मन्त्रयितव्यम्। तद्दर्शनेनानुग्रहमिच्छामीति। (ङ)

देवी—गच्छत्वार्यपुत्रः कार्यसिद्धये। (च)

राजा—आतपाक्रान्तोऽयमुद्देशः। शीतक्रिया चास्या रुजः प्रशस्ता। तदन्यत्र नीयतां शयनीयम्।

देवी—बालिका आर्यपुत्रवचनमनुतिष्ठत। (छ)

परिजनः—तथा। (ज)

(निष्क्रान्ता देवी परिव्राजिका परिजनश्च।)

राजा—जयसेने गूढेन पथा मां प्रमदवनं प्रापय।

(क) इदं सप्पमुद्दिअं अङ्गुलीअअं। पच्छा मम हत्थे देहि णं। (ख) जं देवो आणवेदि। (ग) जेदु देवो। णिवुत्तविसवेगो गोदमो मुहुत्तेण पकिदित्थो संवुत्तो। (घ) दिट्ठिआ वअणीआदो मुत्तह्मि। (ङ) एसो उण अमच्चो वाहतओ विण्णवेदि। राअकज्जं बहु मन्तिदव्वं। ता दंसणेण अणुग्गहं इच्छामि त्ति। (च) गच्छदु अज्जउत्तो कज्जसिद्धीए। (छ) बालिआओ अज्जउत्तवअणं अणुचिट्ठह। (ज) तह।

प्रतीहारी—इत इतो देवः । (क)

राजा—जयसेने समाप्तकृत्यो ननु गौतमः ।

प्रतीहारी—अथ किम् । (ख)

राजा—

इष्टाधिगमनिमित्तं प्रयोगमेकान्तसाध्यमपि मत्वा ।
संदिग्धमेव सिद्धौ कातरमाशङ्कते चेतः ॥ ५ ॥

(प्रविश्य)

विदूषकः—वर्धतां भवान् । सिद्धानि ते मङ्गलकर्माणि । (ग)

राजा—जयसेने त्वमपि स्वनियोगमशून्यं कुरु ।

प्रतीहारी—यद्देव आज्ञापयति । (इति निष्क्रान्ता ।) (घ)

राजा—वयस्य क्षुद्रा माधविका । न खलु किंचिद्विचारितमनया ।

विदूषकः—देव्या अङ्गुलीयकमुद्रां दृष्ट्वा कथं विचारयति । (ङ)

राजा—न खलु मुद्रामधिकृत्य ब्रवीमि । एतयोर्बद्धयोः किंनिमित्तोऽयं मोक्षः । किं देव्याः परिजनमतिक्रम्य भवान्संदिष्ट इत्येवमनया प्रष्टव्यम् ।

विदूषकः—ननु पृष्टोऽस्मि । पुनर्मन्दस्यापि मे तस्मिन्प्रत्युत्पन्ना मतिः । (च)

राजा—कथ्यताम् ।

विदूषकः—भणितं मया । दैवचिन्तकैर्विज्ञापितो राजा सोपसर्गं वो नक्षत्रम् । सर्वबन्धनमोक्षः क्रियतामिति । (छ)

(क) इदो इदो देवो । (ख) अह इं । (ग) वड्ढदु भवं । सिद्धाइं दे मङ्गलकम्माइं । (घ) जं देवो आणवेदि । (ङ) देवीए अङ्गुलीअअमुद्दिअं देक्खिअ कहं विआरेदि । (च) णं पुच्छिदोह्मि । पुणो मन्दस्स वि मे तस्सिं पच्चुप्पण्णा मदी । (छ) भणिदा मए । देव्वचिन्तएहिं विण्णाविदो राआ । सोवसग्गं वो णक्खत्तं । सव्वबन्धणमोक्खो करीअदु त्ति ।

राजा—(सहर्षम्) ततस्ततः ।

विदूषकः—तच्छ्रुत्वा देव्येरावतीचित्तं रक्षन्त्या राजा किल मोचयतीत्यहं संदिष्ट इति । ततो युज्यत इति तया संपादितोऽर्थः । (क)

राजा—(विदूषकं परिष्वज्य) सखे प्रियोऽहं तव ।

नहि बुद्धिगुणेनैव सुहृदामर्थदर्शनम् ।
कार्यसिद्धिपथः सूक्ष्मः स्नेहेनाप्युपलभ्यते ॥ ६ ॥

विदू०—त्वरतां भवान् । समुद्रगृहे सखीसहितां मालविकां स्थापयित्वा भवन्तं प्रत्युद्गतोऽस्मि । (ख)

राजा—अहमेनां संभावयामि । गच्छाग्रतः ।

विदू०—एतु भवान् । (परिक्रम्य) इदं समुद्रगृहम् । (ग)

राजा—(साशङ्कम्) वयस्य एषा कुसुमावचयव्यग्रहस्ता सख्यास्ते इरावत्याः परिचारिका चन्द्रिका संनिकृष्टमागच्छति । इतस्तावदावां भित्तिगूढौ भवावः ।

विदू०—अहो कुम्भीलकैः कामुकैश्च परिहरणीया खलु चन्द्रिका । (घ)

(उभौ यथोक्तं कुरुतः ।)

राजा—गौतम कथं नु ते सखी मां प्रतिपालयति । एहि । एनं गवाक्षमाश्रित्य विलोकयावः ।

विदू०—तथा । (ङ)

(उभौ विलोकयन्तौ तिष्ठतः ।)

(क) तं सुणिअ देवीए इरावदीचित्तं रक्खन्तीए राआ किल मोएदित्ति अहं संदिट्ठो त्ति । तदो जुज्जदि त्ति ताए संपादिदो अत्थो । (ख) तुवरदु भवं । समुद्दघरए सहीसहिदं मालविअं ठाविअ भवन्तं पच्चुग्गदोह्मि । (ग) एदु भवं । इदं समुद्दघरं । (घ) अहो कुम्भिलएहिं कामुएहिं अ परिहरणीआ खु चन्दिआ । (ङ) तह ।

(ततः प्रविशति मालविका बकुलावलिका च)

बकुलावलिका—सखि प्रणाम भर्तारं । (क)

राजा—मन्ये प्रतिकृतिं मे दर्शयति ।

मालविका—(सहर्षम्) नमस्ते । (द्वारमवलोक्य सविषादम् ।) सखि मां विप्रलम्भयसि । (ख)

राजा—हर्षविषादाभ्यामत्रभवत्याः प्रीतोऽस्मि ।

सूर्योदये भवति या सूर्यास्तमये च पुण्डरीकस्य ।
वदनेन सुवदनायास्ते समवस्थे क्षणादूढे ॥ ७ ॥

बकुला०—नन्वेष चित्रगतो भर्ता । (ग)

उभे—(प्रणिपत्य) जयतु भर्ता । (घ)

मालविका०—सखि तदा संमुखस्थिता भर्तू रूपदर्शनेन न तथा वितृष्णास्मि यथाद्य । मया विभावितश्चित्रगतदर्शनो भर्ता । (ङ)

विदू०—श्रुतं भवता । अत्रभवती चित्रे यथा दृष्टस्तथा न दृष्टो भवानिति मन्त्रयते । मुधेदानीं मञ्जूषेव रत्नभाण्डं यौवनगर्वं वहसि । (च)

राजा—सखे कुतूहलवानपि निसर्गशालीनः स्त्रीजनः । पश्य ।

कात्स्न्र्येन निर्वर्णयितुं च रूप-
मिच्छन्ति तत्पूर्वसमागमानाम् ।
न च प्रियेष्वायतलोचनानां
समग्रपातीनि विलोचनानि ॥ ८ ॥

(क) सहि पणाम भट्टारं । (ख) णमो दे हला मं विप्पलम्भेसि । (ग) णं एसो चित्तगदो भट्टा । (घ) जेदु भट्टा । (ङ) हला तदा संमुहट्ठिदा भट्टिणो रूवदंसणेण ण तह वितिण्हह्मि जह अज्ज । मए विभाविदो चित्तगददंसणो भट्टा । (च) सुदं भवदा । अत्तहोदी चित्ते जह दिट्ठो तह ण दिट्ठो भवं ति मन्तेदि । मुहा दाणिं मञ्जूसा विअ रअणभण्डअं जोव्वणगव्वं वहेसि ।

माल०—सखि कैषा पार्श्वपरिवृत्तवदनेन भर्त्रा स्निग्धया दृष्ट्या निध्यायते। (क)

वकुला०—नन्वियं पार्श्वगतेरावती। (ख)

माल०—सखि अदक्षिण इव भर्ता मे प्रतिभाति यः सर्वं देवीजनमुज्झित्वैकस्या मुखे बद्धलक्ष्यः। (ग)

वकुला०—(आत्मगतम्) चित्रगतं भर्तारं परमार्थतो गृहीत्वासूयति। भवतु। क्रीडिष्यामि तावदेतया। (प्रकाशम्) सखि भर्तुर्वल्लभैषा। (घ)

माल०—ततः किमिदानीमात्मानमायासयिष्यामि। (इति साभ्यसूयं परावर्तते) (ङ)

राजा—सखे पश्य।

भ्रूभङ्गभिन्नतिलकं स्फुरिताधरोष्ठं
सासूयमाननमितः परिवर्तयन्त्या।
कान्तापराधकुपितेष्वनया विनेतुः
संदर्शितेव ललिताभिनयस्य शिक्षा॥ ६॥

विदू०—अनुनयसज्ज इदानीं भव। (च)

माल०—आर्यगौतमोऽप्यत्रैव सेवते एनम्। (पुनः स्थानान्तराभिमुखी भवितुमिच्छति) (छ)

(क) हला का एसा पासपरिउत्तवअणेण भट्टिए सिणिद्धाए दिट्ठिए णिज्झाई अदि। (ख) णं इअं पासगदा इरावदी। (ग) सहि अदक्खिणो विअ भट्टा मे पडिभादि जो सव्वं देवीजणं उज्झिअ एक्काए मुहे बद्धलक्खो। (घ) चित्तगदं भट्टारं परमत्थदो गेण्हिअ असूअदि। होदु। कीडिस्सं दाव एदाए। हला भट्टिणो वल्लहा एसा। (ङ) तदो किं दाणिं अत्ताणं आआसेमि। (च) अणुणअसज्जो दाणिं होहि। (छ) अज्जगोदमो वि एत्थ एव सेवदि णं।

बकुला०—(मालविकां रुद्ध्वा) न खलु कुपितेदानीं त्वम् । (क)

माल०—यदि चिरं कुपितामेव मां मन्यसे एष प्रत्यानीयते कोपः । (ख)

राजा—(उपेत्य)

कुप्यसि कुवलयनयने चित्रार्पितचेष्टया किमेतन्मे ।
ननु तव साक्षादयमहमनन्यसाधारणो दासः ॥ १० ॥

बकुला०—जयतु भर्ता । (ग)

माल०—(आत्मगतम्) कथं चित्रगतो भर्ता मयासूयितः । (इति सव्रीडवदनाऽञ्जलिं करोति ।) (घ)

(राजा मदनकातर्यं रूपयति ।)

विदू०—किं भवानुदासीन इव । (ङ)

राजा—अविश्वसनीयत्वात्सख्यास्तव ।

विदू०—अत्रभवत्यामयं तवाविश्वासः । (च)

राजा—श्रूयताम् ।

पथि नयनयोः स्थित्वा स्वप्ने तिरोभवति क्षणा-
त्सरति सहसा बाह्वोर्मध्यं गतापि सखी तव ।
मनसिजरुजा क्लिष्टस्यैवं समागममायया
कथमिव सखे विश्रब्धं स्यादिमां प्रति मे मनः ॥ ११ ॥

(क) ण खु कुविदा दाणिं तुमं । (ख) जइ चिरं कुविदं एव्व मं मण्णेसि एसो पच्चाणीअदि कोवो । (ग) जेदु भट्टा । (घ) कहं चित्तगदो भट्टा मए असूइदो । (ङ) किं भवं उदासीनो विअ । (च) अत्तहोदीए अअं तुह अविस्सासो ।

बकुला०—सखि बहुशः किल भर्ता विप्रलब्धः । इदानीं तावदात्मा विश्वसनीयः क्रियताम् । (क)

माल०—सखि मम पुनर्मन्दभाग्यायाः स्वप्नसमागमोऽपि भर्तुर्दुर्लभ आसीत् । (ख)

बकुला०—भर्ता कथयत्वस्या उत्तरम् । (ग)

राजा—

उत्तरेण किमात्मैव पञ्चबाणाग्निसाक्षिकम् ।
तव सख्यै मया दत्तो न सेव्यः सेविता रहः ॥ १२ ॥

बकुलावलिका—अनुगृहीते स्वः । (घ)

विदूषकः—(परिक्रम्य ससंभ्रमम्) बकुलावलिके एष बालाशोकवृक्षस्य पल्लवानि लङ्घयति हरिणः । एहि निवारयाव एनम् । (ङ)

बकुला०—तथा । (इति प्रस्थिता ।) (च)

राजा—वयस्य एवमेवास्मिन्रक्षणक्षणेऽवहितेन त्वया भवितव्यम् ।

विदूषकः—एवमपि गौतमः संदिश्यते । (छ)

बकुला०—(परिक्रम्य) आर्य गौतम, अहमप्रकाशे तिष्ठामि । त्वं द्वाररक्षको भव । (ज)

विदूषकः—युज्यते । (झ)

(निष्क्रान्ता बकुलावलिका ।)

विदू०—इदं तावत्स्फटिकस्थलमाश्रितो भवामि । (तथा कृत्वा) अहो सुखस्पर्शता शिलाविशेषस्य । (इति निद्रायते ।) (ञ)

(क) सहि बहुसो किल भट्टा विप्पलद्धो । दाणिं दाव अत्ता विस्ससणिज्जो करीअदु । (ख) सहि मह उण मन्दभग्गाए सिविणसमाअमो वि भट्टिणो दुल्लहो आसि । (ग) भट्टा केहेदु से उत्तरं । (घ) अणुगहीदम्ह । (ङ) बउलावलिए एसो बालासोअरुक्खस्स पल्लवाइं लङ्घेदि हरिणो । एहि णिवारेम णं । (च) तह । (छ) एव्वं वि गोदमो संदिसेअदि । (ज) अज्ज गोदम अहं अप्पआसे चिट्ठामि । तुमं दुवाररक्खओ होहि । (झ) जुज्जइ । (ञ) इमं दाव फलिहत्थलं अस्सिदो होमि । अहो सुहप्फरिसदा सिलाविसेसस्स ।

(मालविका ससाध्वसं तिष्ठति ।)

राजा—

विसृज सुन्दरि संगमसाध्वसं
तव चिरात्प्रभृति प्रणयोन्मुखे ।
परिगृहाण गते सहकारतां
त्वमतिमुक्तलताचरितं मयि ॥ १३ ॥

माल०—देव्या भयेनात्मनः प्रियं कर्तुं न पारयामि । (क)

राजा—अयि न भेतव्यम् ।

माल०—(सोपालम्भम्) यो न बिभेति स मया भट्टिनीदर्शने दृष्टसामर्थ्यो भर्ता । (ख)

राजा—

दाक्षिण्यं नाम बिम्बोष्ठि बैम्बिकानां कुलव्रतम् ।
तन्मे दीर्घाक्षि ये प्राणास्ते त्वदाशानिबन्धनाः ॥ १४ ॥

तदनुगृह्यतां चिरानुरक्तोऽयं जनः । (इति संश्लेषमभिनयति ।)

(मालविका नाट्येन परिहरति ।)

राजा—(आत्मगतम्) रमणीयः खलु नवाङ्गनानां मदनविषयव्यापारः । तथा हि ।

हस्तं कम्पवती रुणद्धि रशनाव्यापारलोलाङ्गुलि-
हस्तौ स्वौ नयति स्तनावरणतामालिङ्ग्यमाना बलात् ।
पातुं पक्ष्मलचक्षुरुन्नमयतः साचीकरोत्याननं
व्याजेनाप्यभिलाषपूरणसुखं निर्वर्तयत्येव मे ॥ १५ ॥

(क) देवीए भएण अत्तणो पिअं कादुं ण पारेमि । (ख) जो ण भाअदि सो मए भट्टिणीदंसणे दिट्ठिसमत्थो भट्टा ।

(ततः प्रविशतीरावती निपुणिका च ।)

इरावती—हञ्जे निपुणिके सत्यं त्वं परिगतार्था चन्द्रिकया समुद्रगृहालिन्दे शयित एकाकी आर्यगौतमो दृष्ट इति । (क)

निपुणिका—अन्यथा कथं भट्टिन्यै विज्ञापयामि । (ख)

इरावती—तेन हि तत्रैव गच्छामः संशयान्मुक्तमार्यपुत्रस्य प्रियवयस्यं प्रष्टुं च । (ग)

निपुणिका—सावशेषमिव भट्टिन्या वचनम् । (घ)

इरावती—चित्रगतमार्यपुत्रं प्रसादयितुं च । (ङ)

निपुणिका—अथ कथमिदानीं भर्ता एव न प्रसाद्यते । (च)

इरावती—मुग्धे यादृशश्चित्रगतस्तादृश एवान्यसंक्रान्तहृदय आर्यपुत्रः । केवलमुपचारातिक्रमं प्रमार्जितुमयमारम्भः । (छ)

निपुणिका—इत इतो भट्टिनी । (ज)

(उभे परिक्रामतः)

(प्रविश्य)

चेटी—जयतु भट्टिनी । देवी भणति । न मे एष मत्सरस्य कालः । तेन खलु तव बहुमानं वर्धयितुं वयस्यया सह निगडबन्धने कृता मालविका । यद्यनुमन्यस आर्यपुत्रस्य प्रियं कर्तुं तथा करोमि ।

(क) हञ्जे णिउणिए सच्चं तुमं परिगदत्था चन्दिआए समुद्दघरअलिन्दे सइदो एआई अज्जगोदमो दिट्ठोत्ति । (ख) अण्णहा कहं भट्टिणीए विण्णावेमि । (ग) तेण हि तहिं एव्व गच्छामो संसआदो मुत्तं अज्जउत्तस्स पिअवअस्सं पुच्छिदुं अ । (घ) सावसेसं विअ भट्टिणीए वअणं । (ङ) चित्तगदं अज्जउत्तं पसादेदुं अ । (च) अह कहं दाणिं भट्टा एव्व ण प्पसादीअदि । (छ) मुद्धे जारिसो चित्तगदो तारिसो एव्व अण्णसंकन्तहिअओ अज्जउत्तो । केवलं उवआरादिक्कमं पमज्जिदुं अअं आरम्भो । (ज) इदो इदो भट्टिणी ।

यत्तवेष्टं तन्मे भणेति । (क)

इरावती—नागरिके विज्ञापय देवीम् । का वयं भट्टिनीं नियोजयितुम् । परिजननिगडनेन दर्शितो मय्यनुग्रहः । कस्य वान्यस्य प्रसादेनायं जनो वर्धत इति । (ख)

चेटी—तथा । (इति निष्क्रान्ता ।) (ग)

निपुणिका—(परिक्रम्यावलोक्य च) भट्टिनि एष द्वारदेशे समुद्रगृहस्य विपणिगत इव वलीवर्द आर्यगौतम आसीन एव निद्रायते । (घ)

इरावती—अत्याहितम् । न खलु सावशेषो विषविकारो भवेत् । (ङ)

निपुणिका—प्रसन्नमुखवर्णो दृश्यते । अपि च ध्रुवसिद्धिना चिकित्सितः । तदस्याशङ्कनीयं पापम् । (च)

विदूषकः—(उत्स्वप्नायते) भवति मालविके— (छ)

निपुणिका—श्रुतं भट्टिन्या । कस्यैष आत्मनीनो हताशः कितवः । सर्वकालमित एव स्वस्तिवाचनमोदकैः कुक्षिं पूरयित्वा सांप्रतं मालविकामुत्स्वप्नायते । (ज)

(क) जेदु भट्टिणी । देवी भणादि । ण मे एसो मच्छरस्स कालो । तुह खु वड्ढमाणं वड्ढेदुं वअस्सिआए सह णिअलबन्धणे किदा मालविआ । जइ अणुमण्णसि अज्जउत्तस्स पिअं कादुं तहा करेमि । जं तुह इच्छिअं तं मे भणाहित्ति ! (ख) णाअरिए विण्णवेहि देविं । का वअं भट्टिणिं णिओजेदुं । परिअणणिअलणेण दंसिदो मइ अणुग्गहो । कस्स वा अण्णस्स पसादेण अअं जणो वड्ढदित्ति । (ग) तह । (घ) भट्टिणि एसो दुवारदेसे समुद्दघरस्स विपणिगदो विअ वलीवद्दो अज्जगोदमो आसीणो एव्व णिद्दाअदि । (ङ) अच्चाहिदं । ण खु सावसेसो विसविआरो हवे । (च) पसण्णमुहवण्णो दीसइ । अवि अ धुवसिद्धिणा चिइच्छिदो । ता से असङ्कणिज्जं पावं । (छ) भोदि मालविए । (ज) सुदं भट्टिणीए । कस्स एसो अत्तणीणो हदासो किदवो । सव्वकालं इदो एव्व सोत्थिवाअणमोदएहिं कुच्छिं पूरिअ संपदं मालविअं उस्सिविणावेदि ।

विदूषकः—इरावतीमतिक्रामन्ती भव । (क)

निपुणिका—एतदत्याहितम् । इमं भुजंगभीरुकं ब्रह्मबन्धुमनेन भुजंगकुटिलेन दण्डकाष्ठेन स्तम्भान्तरिता भाययिष्यामि । (ख)

इरावती—अर्हत्येव कृतघ्न उपद्रवस्य । (ग)

(निपुणिका विदूषकस्योपरि दण्डकाष्ठं पातयति ।)

विदूषकः—(सहसा प्रबुध्य) अविधा अविधा । भो वयस्य सर्पो म उपरि पतितः । (घ)

राजा—(सहसोपसृत्य) सखे न भेतव्यं न भेतव्यम् ।

माल०—(अनुसृत्य) भर्तः मा तावत्सहसा निष्क्राम । सर्प इति भण्यते । (ङ)

इरा०—हा धिक् हा धिक् । भर्ता इत एव धावति । (च)

विदू०—(सप्रहासम्) कथं दण्डकाष्ठमेतत् । अहं पुनर्जाने यन्मया केतकीकण्टकैर्दंशं कृत्वा सर्पस्य इव दंशः कृतस्तन्मे फलित । (छ)

(प्रविश्य पटाक्षेपेण)

वकुला०—मा तावद्भर्ता प्रविशतु । इह कुटिलगतिः सर्प इव दृश्यते । (ज)

इरा०—(स्तम्भान्तरिता राजानमुपेत्य) अपि निर्विघ्नमनोरथो दिवासंकेतो मिथुनस्य । (झ)

(क) इरावदिं अदिक्कमन्ती होहि । (ख) एदं अच्चाहिदं । इमं भुअङ्गभीरुअं बह्मबन्धुं इमिणा भुअङ्गकुडिलेण दण्डकट्ठेण खम्भन्तरिदा भाअइस्सं । (ग) अरुहदि एव्व किदग्घो उवद्दवस्स । (घ) अविहा अविहा । भो वअस्स सप्पो मे उपरि पडिदो । (ङ) भट्टा मा दाव सहसा णिक्कम । सप्पोत्ति भणीअदि । (च) हद्धि हद्धि । भट्टा इदो एव्व धावदि । (छ) कहं दण्डकट्ठं एदं । अहं उण जाणे जं मए केदईकण्टएहि दंसं करिअ सप्पस्स इव दंसो किदो तं मे फलिदंति । (ज) मा दाव भट्टा पविसदु । इह कुडिलगई सप्पो विअ दीसदि । (झ) अवि णिव्विग्घमणोरहो दिवासंकेदो मिहुणस्स ।

(सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः ।)

राजा—प्रिये अपूर्वोऽयमुपचारः ।

इराव०—बकुलावलिके दिष्ट्या दूत्याधिकारविषया संपूर्णा ते प्रतिज्ञा । (क)

बकुला०—प्रसीदतु भट्टिनी । किं नु खलु दर्दुरा व्याहरन्तीति देवः पृथिवीं विस्मरति । (ख)

विदू०—मा तावत् । भवत्या दर्शनमात्रेणात्रभवान्प्रणिपातलङ्घनं विस्मृतः । भवती पुनरद्यापि प्रसादं न गृह्णाति । (ग)

इरा०—कुपितेदानीमहं किं करिष्यामि । (घ)

राजा—अस्थाने कोप इत्यनुपपन्नं त्वयि । तथा हि

कदा मुखं वरतनु कारणादृते
तवागतं क्षणमपि कोपपात्रताम् ।
अपर्वणि ग्रहकलुषेन्दुमण्डला
विभावरी कथय कथं भविष्यति ।। १६ ।।

इरा०—अस्थान इति सुष्ठु व्याहृतमार्यपुत्रेण । अन्यसंक्रान्तेषु अस्माकं भागधेयेषु यदि पुनः कुप्येयं ततो हास्या भवेयम् । (ङ)

राजा—त्वमन्यथा कल्पयसि । अहं पुनः सत्यमेव कोपस्थानं न पश्यामि । कुतः ।

(क) बउलावलिए दिट्ठिआ दुच्चाहिआरविसआ संपुण्णा दे पडिण्णा । (ख) पसीददु भट्टिणी । किं णु खु दद्दुरा वाहरन्तित्ति देवो पुढवीं विसुमरदि । (ग) मा दाव । होदीए दंसणमत्तेण अत्तभवं पणिवादलङ्घणं विसुमरिदो । होदी उण अज्जवि पसादं ण गेण्हेदि । (घ) कुविदा दाणिं अहं किं करिस्सं । (ङ) अट्ठाणेत्ति सुट्ठु वाहरिदं अज्जउत्तेण । अण्णसंकन्तेसु अह्माणं भाअहेएसु जदि उण कुप्पेअं तदो हस्सा भवेअं ।

नार्हति कृतापराधोऽप्युत्सवदिवसेषु परिजनो बन्धम् ।
इति मोचिते मयैते प्रणिपतितुं मामुपगते च ॥ १७ ॥

इरावती—निपुणिके गच्छ देवीं विज्ञापय । दृष्टो भवत्याः पक्षपातो नन्वद्येति । (क)

निपुणिका—तथा । (इति निष्क्रान्ता ।) (ख)

विदूषकः—(आत्मगतम्) अहो अनर्थः संपतितः । बन्धनभ्रष्टो गृहकपोतो चिल्लाया मुखे पतितः । (ग)

(प्रविश्य)

निपुणिका—(अपवार्य) भट्टिनि यदृच्छादृष्ट्या माधविकया आख्यातम् । एवं खल्वेतन्निर्वृत्तमिति । (इति कर्णे कथयति ।) (घ)

इरावती—(आत्मगतम्) उपपन्नम् । सत्यमयमत्र ब्रह्मबन्धुना कृतः प्रयोगः । (विदूषकं विलोक्य प्रकाशम्) इयमस्य कामतन्त्रसचिवस्य नीतिः । (ङ)

विदूषकः—भवति यदि नीतेरेकमप्यक्षरं पठेयं तदा गायत्रीमपि विस्मरेयम् । (च)

राजा—(आत्मगतम्) कथं नु खल्वस्मात्संकटादात्मानं मोचयिष्यामि ।

(प्रविश्य)

(क) णिउणिए गच्छ । देवीं विण्णवेहि । दिठ्ठो भवदीए पक्खवादो णं अज्जत्ति । (ख) तह । (ग) अहो अणत्थो संपडिदो । बन्धणब्भट्टो गिहकवोदो चिल्लाए मुहे पडिदो । (घ) भट्टिणि जदिच्छादिट्ठाए माहविआए आचक्खिदं । एव्वं खु एदं णिव्वुत्तंति । (ङ) उववण्णं । सच्चं अअं एत्थ बम्हबन्धुणा किदो पओओ । इअं इमस्स कामतन्तसचिवस्स णीदी । (च) भोदि जदि णीदिए एक्कंवि अक्खरं पढेअं तदो गाअत्तिं वि विसुमरेअं ।

जयसेना—(सावेगम्) देव कुमारी वसुलक्ष्मीः कन्दुकमनुधावन्ती पिङ्गलवनारेण वलवत्त्रासिताङ्कनिषण्णा देव्याः प्रवातकिसलयमिव वेपमाना न किमपि प्रकृतिं प्रतिपद्यते । (क)

राजा—कष्टम् । कातरो वालभावः ।

इरावती—(सावेगम्) त्वरतामार्यपुत्र एनां समाश्वासयितुम् । मास्याः संत्रासजनितो विकारो वर्धताम् । (ख)

राजा—अयमेनां संज्ञापयामि (इति सत्वरं परिक्रामति ।)

विदूषकः—(आत्मगतम्) साधु रे पिङ्गलवानर । साधु परित्रातस्त्वया संकटात् स्वपक्षः । (ग)

(निष्क्रान्तः सवयस्यो राजा इरावती निपुणिका प्रतीहारी च ।)

मालविका—सखि देवीं चिन्तयित्वा वेपते मे हृदयम् । न जानेऽतः परं किं वानुभवितव्यं भविष्यतीति । (घ)

(नेपथ्ये)

आश्चर्यमाश्चर्यम् । अपूर्ण एव पञ्चरात्रे दोहदस्य मुकुलैः संनद्धस्तपनीयाशोकः । यावद्देव्यै निवेदयामि । (ङ)

(क) देव कुमारी वसुलच्छी कन्दुअं अणुधावन्ती पिङ्गलवाणरेण वलिअं तासिदा अङ्कणिसण्णा देवीए पवादकिसलअं विअ वेवमाणा ण किंवि पकिदिं पडिवज्जइ । (ख) तुवरदु अज्जउत्तो णं समस्सासइदुं । मा से संतासजणिदो विआरो वड्ढदु । (ग) साहु रे पिंगलवाणर । साहु परित्तादो तुए संकटादो सपक्खो । (घ) हला देविं चिन्तिअ वेवदि मे हिअअं । ण जाणे अदो वरं किं वा अणुहविदव्वं हविस्सदित्ति । (ङ) अच्चरिअं अच्चरिअं । अपुण्णे एव्व पञ्चरत्ते दोहलस्स मुउलेहिं संणद्धो तवणीअसोओ । जाव देवीए णिवेदेमि ।

(उभे श्रुत्वा प्रहृष्टे ।)

बकुलावलिका—आश्वसितु सखी । सत्यप्रतिज्ञा देवी । (क)

मालविका—तेन हि प्रमदवनपालिकायाः पृष्ठतो भवावः । (ख)

बकुलावलिका—तथा । (ग)

(इति निष्क्रान्ते ।)

इति चतुर्थोऽङ्कः ।

(क) आससिदु सही । सच्चप्पइण्णा देवी । (ख) तेण हि पमदवणपालिआए पुट्ठदो होम । (ग) तह ।

पञ्चमोऽङ्कः ।

(ततः प्रविशत्युद्यानपालिका ।)

उद्यानपालिका—उपक्षिप्तो मया कृतसत्कारविधेस्तपनीयाशोकस्य वेदिकाबन्धः । यावदनुष्ठितनियोगमात्मानं देव्यै निवेदयामि । (परिक्रम्य) अहो दैवस्यानुकम्पनीया मालविका । तस्यां तथा चण्डी देव्यनेनाशोककुसुमवृत्तान्तेन प्रसादसुमुखी भविष्यति । कुत्र नु खलु भवेत् देवी । (विलोक्य) अहो एष देव्याः परिजनाभ्यन्तरः किमपि जतुमुद्रालाञ्छितां मञ्जूषां गृहीत्वा चतुःशालातः कुब्जः सारसको निष्कामति । प्रक्ष्यामि तावदेनम् । (ततः प्रविशति यथानिर्दिष्टः कुब्जः) (क)

उद्यान०—(उपसृत्य) सारसक कुत्र प्रस्थितोसि । (ख)

सारसकः—मधुकरिके विद्यापारगामिनां ब्राह्मणानां नित्यदक्षिणा दातव्या । तामार्यपुरोहितस्य हस्तं प्रापयितुम् । (ग)

उद्यान०—किंनिमित्तम् । (घ)

(क) उवक्खित्तो मए किदसक्कारविहिणो तवणीआसोअस्स वेदिआबन्धो । जाव अणुट्ठिदणिओयं अत्ताणं देवीए णिवेदेमि । अहो देव्वस्स अणुकम्पणीआ मालविआ । तस्सिं तह चण्डिआ देवी इमिणा असोअकुसुमवुत्तन्तेण पसादसुमुही हविस्सदि । कहिं णु खु हवे देवी । अह्मो एसो देवीए परिअणब्भन्तरो किंवि जदुमुद्दालञ्छिदं मञ्जूसं गेण्हिअ चदुस्सालादो कुज्जो सारसओ णिक्कमदि । पुच्छिस्स दाव णं । (ख) सारसअ कहिं पत्थिदोसि । (ग) महुअरिए विज्जापारगामिणं बह्मणाणं णिच्चदक्खिणा दादव्वा । तां अज्जपुरोहिदस्स हत्थं पाविदुं । (घ) किंणिमित्तं ।

सार०—यदाप्रभृति श्रुतं सेनापतिना यज्ञतुरंगरक्षणे नियुक्तो भर्तृदारको वसुमित्र इति तदाप्रभृति तस्यायुर्निमित्तं अष्टादशसुवर्ण-परिमाणां दक्षिणां देवी दक्षिणीयैः परिग्राहयति। (क)

उद्यान०—युज्यते। अथ कुत्र देवी। किं वानुतिष्ठति। (ख)

सार०—मङ्गलगृह आसनस्था भूत्वा विदर्भविषयाद्भ्रात्रा वीरसेनेन प्रेषितं लेखकैर्वाच्यमानं लेखं शृणोति। (ग)

उद्यान०—कः पुनर्विदर्भराजवृत्तान्तः। (घ)

सार०—वशीकृतः किल वीरसेनप्रमुखैर्भर्तुर्विजयदण्डैर्विदर्भनाथः। मोचितश्चास्य दायादो माधवसेनः। दूतश्च तेन महासाराणि रत्नवाहनानि शिल्पकारिकाभूयिष्ठं परिजनं चोपायनीकृत्य भर्तुः सकाशं प्रेषितः श्वः किल भर्तारं पश्यतीति। (ङ)

उद्यान०—गच्छ। अनुतिष्ठात्मनो नियोगम्। अहमपि देवीं प्रेक्षिष्ये। (इति निष्क्रान्तौ) (च)

प्रवेशकः।

(ततः प्रविशति प्रतीहारी।)

प्रतीहारी—आज्ञप्तास्म्यशोकसत्कारव्यापृतया देव्या। विज्ञापय आर्यपुत्रम्। इच्छाम्यार्यपुत्रेण सहाशोकवृक्षस्य प्रसूनलक्ष्मीं प्रत्यक्षी-

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(क) जदप्पहुदि सुदं सेणावइणा जण्णतुरंगरक्खणे णिउत्तो भट्टिदारओ वसुमित्तोत्ति तदप्पहुदि तस्स आउसणिमित्तं अट्ठादससुवण्णपरिमाणं दक्खिणं देवी दक्खिणीएहिं परिग्गाहेदि। (ख) जुज्जइ। अह कहिं देवी। किं वा अणुचिट्ठदि। (ग) मङ्गलघरे आसणत्था भविअ विदब्भविसआदो भादुणा वीरसेणेण पेसिदं लेहकरेहिं वाइअमाणं लेहं सुणादि। (घ) को उण विदब्भराअवुत्तन्तो। (ङ) वसीकिदो किल वीरसेणप्पमुहेहिं भत्तुणो विजअदण्डेहिं विदब्भणाहो। मोइदो अ से दाआदो माहवसेणो। दूदो अ तेण महासाराणि रअणवाहणाणि सिप्पआरिआभूइट्ठं परिअणं अ उवाअणीकरिअ भट्टिणो सआसं पेसिदो सुवो किल भट्टारं देक्खिस्सदित्ति। (च) गच्छ। अणुचिट्ठ अत्तणो णिओअं। अहं वि देवीं पेक्खिस्सं।

कर्तुमिति । तद्यावद्धर्मासनगतं देवं प्रतिपालयामि । (इति परिक्रामति) (क)

(नेपथ्ये वैतालिकौ)

प्रथमः—दिष्ट्या दण्डेनारिशिरःसु वर्तते देवः ।

परभृतकलव्याहारेषु त्वमात्तरतिर्मधुं
नयसि विदिशातीरोद्यानेष्वनङ्ग इवाङ्गवान् ।
विजयकरिणामालानत्वं गतैः प्रबलस्य ते
वरद वरदारोधोवृक्षैः सहावनतो रिपुः ॥ १ ॥

द्वितीयः—

विरचितपदं वीरप्रीत्या सुरोपम सूरिभि-
श्चरितमुभयोर्मध्येकृत्य स्थितं क्रथकैशिकान् ।
तव हृतवतो दण्डानीकैर्विदर्भपतेः श्रियं
परिघगुरुभिर्दोर्भिः शौरेः प्रसह्य च रुक्मिणीम् ॥ २ ॥

प्रतीहारी—एष जयशब्दसूचितप्रस्थानो भर्तैत एवागच्छति । अहमपि तावदस्य प्रमुखात्किंचिदपसृत्यैतन्मुखालिन्दतोरणं समाश्रिता भवामि । (इत्येकान्ते स्थिता ।) (ख)

(ततः प्रविशति सवयस्यो राजा ।)

राजा—

कान्तां विचिन्त्य सुलभेतरसंप्रयोगां
श्रुत्वा विदर्भपतिमानमितं बलैश्च ।
धाराभिरातप इवाभिहतं सरोजं
दुःखायते च हृदयं सुखमश्नुते च ॥ ३ ॥

(क) आगत्तह्मि असोअसक्कारवावुदाए देवीए । विण्णाविहि अज्जउत्त । इच्छम्हि अज्जउत्तेण सह असोअरुक्खस्स पसूणलच्छिं पच्चक्खीकादुंति । ता जाव धम्मासणगदं देवं पडिवालेमि । (ख) एसो जअसद्दसूइदप्पत्थाणो भट्टा इदो एव्व आअच्छदि । अह वि दाव इमस्स पमुहादो किंवि ओसरिअ एदं मुहालिन्दतोरणं समस्सिदा होमि ।

विदूषकः--यथाहं पश्यामि तथैकान्तसुखितो भवान्भविष्यति । (क)

राजा—कथमिव ।

विदूषकः--अद्य किल देव्या पण्डितकौशिकी भणिता । भगवति यत्त्वं प्रसाधनगर्वं वहसि तद्दर्शय मालविकायाः शरीरे वैदर्भं विवाहनेपथ्यमिति । तया च सविशेषालंकृता मालविका । तत्रभवती कदाचित्पूरयेद्भवतोऽपि मनोरथम् । (ख)

राजा—सखे मदपेक्षानुवृत्त्या निवृत्तेर्ष्याया धारिण्याः पूर्वचरितैः संभाव्यते एतत् ।

प्रतीहारी—(उपगम्य) जयतु भर्ता । देवी विज्ञापयति । तपनीयाशोकस्य कुसुमसौभाग्यदर्शनेन ममारम्भः सफलः क्रियतामिति । (ग)

राजा—ननु तत्रैव देवी ।

प्रतीहारी—अथ किम् । यथार्हसंमानसुखितमन्तःपुरं विसृज्य मालविकापुरोगेणात्मनः परिजनेन सह देवं प्रतिपालयति । (घ)

राजा—(सहर्षं विदूषकं विलोक्य) जयसेने गच्छाग्रतः ।

प्रतीहारी—इत इतो देवः । (सर्वे परिक्रामन्ति ।) (ङ)

विदूषकः— (विलोक्य) भो वयस्य किंचित्परिवृत्तयौवन इव वसन्तः प्रमदवने लक्ष्यते । (च)

राजा—यथाह भवान् ।

(क) जह अहं पेक्खामि तह एक्कन्तसुहिदो भवं हविस्सदि । (ख) अज्ज किल देवीए पण्डिदकोसिकी भणिदा । भअवदि जं तुमं पसाहणगव्वं वहसि तं दंसेहि मालविआए सरीरे वेदब्भअं विवाहणेवच्छं ति । ताए अ सविसेसालंकिदा मालविआ । तत्तहोदी कदावि पूरेइ भवदोवि मणोरहं । (ग) जेदु भट्टा । देवी विण्णावेदि । तवणीआसोअस्स कुसुमसोहग्गदंसणेण मह आरम्भो सफलो करीअदुत्ति । (घ) अह इं । जहारुहसंमाणसुहिअं अन्तेउरं विसज्जिअ मालविआपुरोएण अत्तणो परिअणेण सह देवं पडिवालेदि । (ङ) इदो इदो देवो । (च) भो वअस्स किंचि परिवुत्तजोव्वणो विअ वसन्तो पमदवणे लक्खीअदि ।

अग्रे विकीर्णकुरबकफलजालकभिद्यमानसहकारम् ।
परिणामाभिमुखमृतोरुत्सुकयति यौवनं चेतः ॥ ४ ॥

विदूषकः—(परिक्रम्य) भो अयं स दत्तनेपथ्य इव कुसुमस्तवकैस्तपनीयाशोकः । अवलोकयतु भवान् । (क)

राजा—स्थाने खल्वयं प्रसवमन्थरोऽभूत् । यदिदानीमनन्यसाधारणीं शोभामुद्वहति । पश्य ।

सर्वाशोकतरूणां प्रथमं सूचितवसन्तविभवानाम् ।
निर्वृत्तदोहदेऽस्मिन्संक्रान्तानीव कुसुमानि ॥ ५ ॥

विदूषकः—भोः विस्रब्धो भव । अस्मासु संनिहितेष्वपि धारिणी पार्श्वपरिवर्तिनीं मालविकामनुमन्यते । (ख)

राजा—(सहर्षम्) सखे पश्य ।

मामियमभ्युत्तिष्ठति देवी विनयादुपस्थिता प्रियया ।
विस्मृतहस्तकमलया नरेन्द्रलक्ष्म्या वसुमतीव ॥ ६ ॥

(ततः प्रविशति धारिणी परिव्राजिका मालविका विभवतश्च परिवारः ।)

मालविका—(आत्मगतम्) जानामि निमित्तं कौतुकालंकारस्य । तथापि बिसिनीपत्रगतमिव सलिलं वेपते मे हृदयम् । अपि च दक्षिणेतरदपि मे नयनं बहुशः स्फुरति । (ग)

विदूषकः—भो वयस्य विवाहनेपथ्येन सविशेषं खलु शोभते अत्रभवती मालविका । (घ)

(क) भो अअं सो दिण्णणेवच्छो विअ कुसुमत्थवएहिं तवणीआसोओ । ओलोअदु भवं । (ख) भो विसद्धो होहि । अह्मेसु संणिहिदेसु वि धारिणी पासपरिवट्टिणिं मालविअं अणुमण्णेदि । (ग) जाणामि णिमित्तं कोदुआलंकारस्स । तह वि बिसिणीपत्तगदं विअ सलिलं वेवदि मे हिअअं । अविअ दक्खिणेदरं वि मे णअणं बहुसो फुरदि । (घ) भो वअस्स विवाहणेवच्छेण सविसेसं खु सोहदि अत्तहोदि मालविआ ।

राजा--पश्याम्येनाम् । यैषा

अनतिलम्बिदुकूलनिवासिनी बहुभिराभरणैः प्रतिभाति मे ।
उडुगणैरुदयोन्मुखचन्द्रिका गतहिमैरिव चैत्रविभावरी ॥ ७ ॥

देवी—(उपेत्य) जयत्वार्यपुत्रः । (क)

विदूषकः—वर्धतां भवती । (ख)

परिव्राजिका—विजयतां देवः ।

राजा—भगवति अभिवादये ।

परिव्राजिका--अभिप्रेतसिद्धिरस्तु ।

देवी—(सस्मितम्) आर्यपुत्र एष तेऽस्माभिस्तरुणीजनसहायस्याशोकः संकेतगृहं कल्पितः । (ग)

विदूषकः—भोः आराधितोऽसि । (घ)

राजा—(सव्रीडमशोकमभितः परिक्रामति ।)

नायं देव्या भाजनत्वं न नेयः सत्काराणामीदृशानामशोकः ।
यः सावज्ञो माधवश्रीनियोगे पुष्पैः शंसत्यादरं त्वत्प्रयत्ने ॥ ८ ॥

विदूषकः—भो विस्रब्धो भूत्वा त्वं यौवनवतीमिमां पश्य । (ङ)

देवी—काम् । (च)

विदूषकः—भवति तपनीयाशोकस्य कुसुमशोभाम् । (छ)

(सर्वे उपविशन्ति ।)

राजा—(मालविकां विलोक्य आत्मगतम्) कष्टः खलु संनिधिवियोगः ।

अहं रथाङ्गनामेव प्रिया सहचरीव मे ।
अननुज्ञातसंपर्का धारिणी रजनीव नौ ॥ ९ ॥

(प्रविश्य)

कञ्चुकी—विजयतां देवः । देव अमात्यो विज्ञापयति । तस्मिन्

(क) जेदु अज्जउत्तो । (ख) वड्ढदु भोदी । (ग) अज्जउत्त एस ते अम्हेहिं तरुणीजणसहाअस्स असोओ संकेदघरो कप्पिदो । (घ) भो आराहिओसि । (ङ) भो वीसद्धो भविअ तुमं जोव्वणवदिं इमं पेक्ख । (च) क । (छ) भोदि तवणीआसोअस्स कुसुमसोहम् ।

विदर्भविषयोपायने द्वे शिल्पकारिके मार्गपरिश्रमादलघुशरीरे इति पूर्वं न प्रवेशिते। संप्रति देवोपस्थानयोग्ये संवृत्ते। तदाज्ञां देवो दातुमर्हतीति।

राजा--प्रवेशय ते।

कञ्चुकी—यदाज्ञापयति देवः। (इति निष्क्रम्य ताभ्यां सह पुनः प्रविश्य) इत इतो भवत्यौ।

प्रथमा--(जनान्तिकम्) सखि मदनिके अपूर्वमिमं राजकुलं प्रविशन्त्याः प्रसीदति मे हृदयम्। (क)

द्वितीया—ज्योत्स्निके ममापि एवमेव। अस्ति खलु लोकप्रवादः आगामि सुखं दुःख वा हृदयसमवस्था कथयतीति। (ख)

प्रथमा--स सत्य इदानीं भवतु। (ग)

कञ्चुकी—एष देव्या सह देवस्तिष्ठति। उपसर्पतां भवत्यौ।

(उभे उपसर्पतः।)

(मालविका परिव्राजिका च चेट्यौ दृष्ट्वा परस्परमवलोकयतः।)

उभे—(प्रणिपत्य) जयतु भर्ता। भयतु भट्टिनी। (घ)

(राजाज्ञया उभे उपविष्टे।)

राजा—कस्यां कलायामभिविनीते भवत्यौ।

राजा—भर्तः संगीतेऽभ्यन्तरे स्वः। (ङ)

राजा—देवी गृह्यतामनयोरन्यतरा।

देवी—मालविके इतः पश्य। कतरा ते संगीतसहकारिणी रोचते। (च)

उभे—(मालविकां दृष्ट्वा) अहो भर्तृदारिका। (प्रणाम्य) जयतु जयतु भर्तृदारिका। (इति तया सह बाष्पं विसृजतः।) (छ)

(सर्वे सविस्मयमवलोकयन्ति)

(क) हला मदणिए अपुव्वं इमं राअउल पविसन्तीए पसीददि मे हिअअं। (ख) जोसिणीए महवि एव्वं एव। अत्थि खु लोअप्पवादो आआमि सुहं दुक्खं वा हिअअसमवत्था कहेदित्ति। (ग) सो सच्चो दाणिं होदु। (घ) जेदु भट्टा। जेदु भट्टिणी। (ङ) भट्टा संगीदे अब्भन्तरेह्म। (च) मालविए इदो पेक्ख। कदरा ते संगीदसहआरिणी रुच्चदि। (छ) अह्मो भट्टिदारिआ। जेदु जेदु भट्टिदारिआ।

राजा—के वा भवत्यौ । का वा इयम्

उभे—देव इयमस्माकं भर्तृदारिका । (क)

राजा—कथमिव ।

उभे—शृणोतु भर्ता । यः स भर्त्रा विजयदण्डैर्विदर्भनाथं वशीकृत्य बन्धनान्मोचितः कुमारो माधवसेनो नाम तस्येयं कनीयसी भगिनी मालविका नाम । (ख)

देवी—कथं राजदारिकेयम् । चन्दनं खलु मया पादुकोपयोगेन दूषितम् । (ग)

राजा—अथात्रभवती कथमित्थंभूता ।

मालविका—(निःश्वस्य आत्मगतम्) विधिनियोगेन । (घ)

द्वितीया—शृणोतु भर्ता । दायादवशंगते अस्माकं भर्तृदारके माधवसेने तस्यामात्येन आर्यसुमतिना अस्मादृशं परिजनमुज्झित्वा गूढमपनीतैषा । (ङ)

राजा—श्रुतपूर्वं मयैतत् । ततस्ततः ।

द्वितीया—भर्तः अतः परं न जानीमः । (च)

परिव्राजिका—अतः परमहं मन्दभाग्या कथयिष्यामि ।

उभे—भर्तृदारिके आर्यकौशिक्या इव स्वरसंयोगः । (छ)

(क) देव इअं अह्माणं भट्टिदारिआ । (ख) सुणादु भट्टा । जो सो भट्टिणा विजअदण्डेहिं विदब्भणाहं वसीकरिअ बन्धणादो मोइओ कुमारो माहवसेणो णाम तस्स इअं कणीअसी भइणी मालविआ णाम । (ग) कहं राअदारिआ इअं । चन्दणं खु मए पदुओवओएण दूसिदं । (घ) विहिणिओएण । (ङ) सुणादु भट्टा । दाआदवसंगदे अम्हाणं भट्टिदारए माहवसेणे तस्स अमच्चेण अज्जसुमदिणा अह्मारिसं परिअणं उज्झिअ गूढं अवणीदा एसा । (च) भट्टा अदो वरं ण आणीमो । (छ) भट्टिदारिए अज्जकोसिईए विअ सरसंजोओ ।

मालविका—ननु सैव । (क)

उभे—यतिवेषधारिण्यार्यकौशिकी दुःखेन विभाव्यते। भगवति वन्दावहे । (ख)

परिव्राजिका—स्वस्ति भवतीभ्याम् ।

राजा—कथमाप्तवर्गोऽयं भगवत्याः ।

परिव्राजिका—एवमेतत् ।

विदू०—तेन हि कथयतु भगवत्यत्रभवत्या वृत्तान्तावशेषम् । (ग)

परिव्राजिका—(सवैक्लव्यम्) श्रूयतां तावत् । माधवसेनसचिवं सुमतिं ममाग्रजमवगच्छ ।

राजा—उपलब्धम् । ततस्ततः ।

परि०—स इमां तथागतभ्रातृकां मया सार्धमपवाह्य भवत्संबन्धापेक्षया पथिकसार्थं विदिशागामिनमनुप्रविष्टः ।

राजा—ततस्ततः ।

परि०—स चाटव्यन्तरे निविष्टो गताध्वा वणिग्जनो विश्रमितुम् ।

राजा—ततस्ततः ।

परिव्राजिका—ततः

तूणीरपट्टपरिणद्धभुजान्तराल-
माकर्णलम्बिशिखिपिच्छकलापधारि ।
कोदण्डपाणि निनदत्प्रतिरोधकाना-
मापातदुष्प्रसहमाविरभूदनीकम् ॥ १० ॥

(मालविका भयं रूपयति ।)

विदू०—भवति मा बिभेहि । अतिक्रान्तं खलु भगवती कथयति । (घ)

(क) णं सा एव्व । (ख) जदिवेसधारिणी अज्जकोसिई दुक्खेण विभावीअदि। भअवदि वन्दामो । (ग) तेण हि कहेदु भअवदी अत्तहोदीए उत्तन्तावसेसं । (घ) भोदि मा भआहि । अदिक्कन्तं खु भअवदी कहेदि ।

राजा—ततस्ततः ।

परि०--ततो मुहूर्तं बद्धयुद्धास्ते पराङ्मुखीकृताः सार्थवाहयोद्धारस्तस्करैः ।

राजा--भगवति अतः परमिदानीं कष्टं श्रोतव्यम् ।

परिव्राजिका—ततः स मत्सोदर्यः

इमां परीप्सुर्दुर्जाते पराभिभवकातराम् ।
भर्तृप्रियः प्रियैर्भर्तुरानृण्यमसुभिर्गतः ॥ ११ ॥

प्रथमा—हा हतः सुमतिः । (क)

द्वितीया--अतः खलु भर्तृदारिकाया इयं समवस्था संवृत्ता । (ख)

(परिव्राजिका बाष्पं विसृजति ।)

राजा--भगवति तनुभृतामीदृशी लोकयात्रा । न शोच्यस्तत्रभवान्सफलीकृतभर्तृपिण्डः । ततस्ततः ।

परिव्राजिका—ततोऽहं मोहमुपगता यावत्संज्ञामुपलभे तावदियं दुर्लभदर्शना संवृत्ता ।

राजा--महत्खलु कृच्छ्रमनुभूतं भगवत्या ।

परिव्राजिका—ततो भ्रातुः शरीरमग्निसात्कृत्वा पुनर्नवीभूतवैधव्यदुःखया मया त्वदीयं देशमवतीर्य इमे काषाये गृहीते ।

राजा--युक्तः सज्जनस्यैष पन्थाः । ततस्ततः ।

परिव्राजिका—तत इयमप्याटविकेभ्यो वीरसेनं वीरसेनाच्च देवीं गता देवीगृहे लब्धप्रवेशया मया पुनर्दृष्टा । इत्येतदवसानं कथायाः ।

मालविका—(आत्मगतम्) किं नु खलु सांप्रतं भर्ता भणाति । (ग)

राजा---अहो परिभवोपहारिणो विनिपाताः । कुतः ।

प्रेष्यभावेन नामेयं देवीशब्दक्षमा सती ।
स्नानीयवस्त्रक्रियया पत्त्रोर्णं वोपयुज्यते ॥ १२ ॥

(क) हा हदो सुमती । (ख) अदो खु भट्टिदारिआए इअं समवत्था संवुत्ता ।
(ग) किं णु खु संपदं भट्टा भणादि ।

देवी—भगवति त्वयाभिजनवतीं मालविकामनाचक्षाणया असांप्रतं कृतम्। (क)

परि०—शान्तं पापं शान्तं पापम्। कारणेन खलु मया नैभृत्यमवलम्बितम्।

देवी—किमिव तत्कारणम्। (ख)

राजा—यदि वक्तव्यं कथ्यताम्।

परि०—श्रूयताम्। इयं पितरि जीवति केनापि लोकयात्रागतेन सिद्धादेशेन साधुना मत्समक्षमादिष्टा संवत्सरमात्रमियं प्रेष्यभावमनुभूय ततः सदृशभर्तृगामिनी भविष्यतीति। तदवश्यंभाविनमादेशमस्यास्त्वत्पादशुश्रूषया परिणामन्तमवेक्ष्य कालप्रतीक्षया मया साधु कृतमिति पश्यामि।

राजा—युक्ता प्रतीक्षा।

कञ्चुकी—देव कथान्तरेणान्तरितम्। अमात्यो विज्ञापयति। विदर्भगतमनुष्ठेयमवधारितमस्माभिः। देवस्य तावदभिप्रेतं श्रोतुमिच्छामीति।

राजा—मौद्गल्य तत्रभवतोर्भ्रात्रोर्यज्ञसेनमाधवसेनयोर्द्वैराज्यमिदानीमवस्थापयितुकामोऽस्मि।

तौ पृथग्वरदाकूले शिष्टामुत्तरदक्षिणे।
नक्तंदिवं विभज्योभौ शीतोष्णकिरणाविव॥ १३॥

कञ्चुकी—देव एवममात्यपरिषदे निवेदयामि।

राजा—(अङ्गुल्या अनुमन्यते)

(निष्क्रान्तः कञ्चुकी)

प्रथमा—(जनान्तिकम्) भर्तृदारिके दिष्ट्या भर्तृदारकोऽर्धराज्ये प्रतिष्ठां गमिष्यति। (ग)

(क) भअवदि तुए अभिजणवर्दि मालविअं अणाचक्खन्तीए असंपदं किदम्। (ख) किं विअ तं कारणम्। (ग) भट्टदारिए दिट्ठिआ भट्टदारओ अद्धरज्जे पडिट्ठं गमिस्सदि।

मालविका—एतत्तावद्बहु मन्तव्यं यज्जीवितसंशयान्मुक्तः । (क)

(प्रविश्य)

कञ्चुकी—विजयतां देवः । देव अमात्यो विज्ञापयति । कल्याणी देवस्य बुद्धिः । मन्त्रिपरिषदोऽप्येवमेव दर्शनम् । कुतः

द्विधा विभक्तां श्रियमुद्वहन्तौ धुरं रथाश्वाविव संग्रहीतुः ।
तौ स्थास्यतस्ते नृपती निदेशे परस्परावग्रहनिर्विकारौ ॥ १४ ॥

राजा—तेन हि मन्त्रिपरिषदं ब्रूहि । सेनापतये वीरसेनाय लिख्यतामेवं क्रियतामिति ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रम्य सप्राभृतकं लेखं गृहीत्वा पुनः प्रविष्टः ।) अनुष्ठिता प्रभोराज्ञा । अयं पुनरिदानीं देवस्य सेनापतेः पुष्पमित्रस्य सकाशात्सप्राभृतको लेखः प्राप्तः । प्रत्यक्षीकरोत्वेनं देवः ।

(राजा सहसोत्थाय सोपचारं गृहीत्वा प्राभृतकं परिजनायार्पयति ।)

(लेखं च नाट्येनोद्घाटयति ।)

देवी—(आत्मगतम्) अहो ततोमुखमेव नो हृदयम् । श्रोष्यामि तावद्गुरुजनस्य कुशलानन्तरं वसुमित्रस्य वृत्तान्तम् । अधिकारे खलु मे पुत्रकः सेनापतिना नियुक्तः । (ख)

राजा—(उपविश्य वाचयति) स्वस्ति । यज्ञशरणात्सेनापतिः पुष्पमित्रो वैदिशस्थं पुत्रमायुष्मन्तमग्निमित्रं स्नेहात्परिष्वज्यानुदर्शयति । विदितमस्तु । योऽसौ राजयज्ञदीक्षितेन मया राजपुत्रशतपरिवृतं वसुमित्रं गोप्तारमादिश्य संवत्सरोपावर्तनीयो निरर्गलस्तुरगो विसृष्टः स सिन्धोर्दक्षिणरोधसि चरन्नश्वानीकेन यवनानां प्रार्थितः । तत उभयोः सेनयोर्महानासीत्संमर्दः ।

(क) एदं दाव बहु मन्तव्वं जं जीविदसंसआदो मुत्तो । (ख) अह्मे तदोमुहं एव्व णो हिअअं । सुणिस्सं दाव गुरुअणस्स कुसलाणन्तरं वसुमित्तस्स वुत्तन्तं । अहिआरे खु मे पुत्तओ सेनावदिणा णिउत्तो ।

(देवी विषादं नाटयति ।)

राजा—कथमीदृशं संवृत्तम् । (शेषं पुनर्वाचयति ।)

ततः परान्पराजित्य वसुमित्रेण धन्विना ।
प्रसह्य ह्रियमाणो मे वाजिराजो निवर्तितः ॥ १५ ॥

देवी—अनेनाश्वस्तं मे हृदयम् । (क)

राजा—(लेखशेषं वाचयति) सोऽहमिदानीमंशुमतेव सगरः पौत्रेण प्रत्याहृताश्वो यक्ष्ये। तदिदानीमकालहीनं विगतरोषचेतसा भवता वधूजनेन सह यज्ञसेवनायागन्तव्यमिति।

राजा—अनुगृहीतोऽस्मि ।

परिव्राजिका—दिष्ट्या पुत्रविजयेन दम्पती वर्धेते। (देवीं विलोक्य)

भर्त्रासि वीरपत्नीनां श्लाघ्यानां स्थापिता धुरि ।
वीरसूरिति शब्दोऽयं तनयात्त्वामुपस्थितः ॥ १६ ॥

विदू०—भवति परितुष्टोस्मि यत्पितरमनुगतो वत्सः । (ख)

परिव्राजिका—कलभेन खलु यूथपतिरनुकृतः ।

कञ्चुकी—देव अयं कुमारः

नैतावता वीरविजृम्भितेन
चित्तस्य नो विस्मयमादधाति ।
यस्याप्रधृष्यः प्रभवस्त्वमुच्चै-
रग्नेरपां दग्धुरिवोरुजन्मा ॥ १७ ॥

राजा—मौद्गल्य यज्ञसेनश्यालमूरीकृत्य मुच्यन्तां सर्वे बन्धनस्थाः।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रान्तः ।)

देवी—जयसेने गच्छ । इरावतीप्रमुखेभ्योऽन्तःपुरेभ्यः पुत्रस्य विजयवृत्तान्तं निवेदय । (ग)

(क) इमिणा आससिदं मे हिअअं । (ख) भोदि परितुट्ठोम्हि जं पिदरं अणुगदो वच्छो। (ग) जयसेणे गच्छ । इरावदिप्पमुहाणं अन्तेपुराणं पुत्तस्स विअअवुत्तन्तं णिवेदेहि ।

प्रतीहारी—तथा । (इति प्रस्थिता)

देवी—एहि तावत् । (क)

प्रतीहारी—(परिवृत्य) इयमस्मि । (ख)

देवी—(जनान्तिकम्) यन्मयाशोकदोहदनियोगे मालविकायै प्रतिज्ञातं तदस्या अभिजनं च निवेद्य मम वचनेनेरावतीमनुनय । त्वयाहं सत्यान्न परिभ्रंशयितव्येति । (ग)

प्रती०—यद्देव्याज्ञापयति । (इति निष्क्रम्य पुनः प्रविश्य) भट्टिनि पुत्रविजयनिमित्तेन परितोषेणान्तःपुराणामाभरणानां मञ्जूषास्मि संवृत्ता । (घ)

देवी—किमत्राश्चर्यम् । साधारणः खलु तासां मम चायमभ्युदयः । (ङ)

प्रतीहारी—(जनान्तिकम्) भट्टिनि इरावती पुनर्विज्ञापयति । सदृशं खलु देव्याः प्रभवन्त्याः वचनं प्रथमसंकल्पितं न युज्यतेऽन्यथा कर्तुमिति । (च)

देवी—भगवति त्वयानुज्ञातेच्छाम्यार्यसुमतिना प्रथमसंकल्पितां मालविकामार्यपुत्राय प्रतिपादयितुम् । (छ)

परिव्राजिका—इदानीमपि त्वमेवास्याः प्रभवसि ।

(क) एहि दाव । (ख) इअं म्हि । (ग) जं मए असोअदोहलणिओए मालविआए पडिण्णादं तं से अहिजणं च णिवेदिअ मह वअणेण इरावदिं अणुणेहि । तुए अहं सच्चादो ण परिब्भंसइदव्वेत्ति । (घ) जं देवी आणवेदि । भट्टिणि पुत्तविजअणिमित्तेण परितोसेण अन्तेउराणं आहरणाणं मञ्जूसम्हि संवुत्ता । (ङ) किं एत्थ अच्चरिअं । साहारणो खु ताणं मह अ अअं अब्भुदओ । (च) भट्टिणि इरावदी उण विण्णवेदि । सरिसं क्खु देवीए पहवन्तीए वअणं पुढमसंकप्पिदं ण जुज्जदि अण्णहा कादुं ति । (छ) भअवदि तुए अणुण्णादा इच्छामि अज्जसुमदिणा पुढमसंकप्पिदं मालविअं अज्जउत्तस्स पडिवादेदु ।

देवी—(मालविकां हस्ते गृहीत्वा) इदमार्यपुत्रः प्रियनिवेदनानुरूपं पारितोषिकं प्रतीच्छतु । (राजा सव्रीडं जोषमास्ते ।) (क)

देवी—(सस्मितम्) किमवधीरयति मामार्यपुत्रः । (ख)

विदू०:—भवति एष लोकव्यवहारः सर्वोपि नववरो लज्जातुरो भवति । (ग)

(राजा विदूषकमवेक्षते ।)

विदू०—अथवा देव्या प्रणयविशेषं दत्तदेवीशब्दां मालविकामत्रभवान्प्रतिग्रहीतुमिच्छति । (घ)

देवी—एतस्या राजदारिकाया अभिजनेनैव दत्तो देवीशब्दः । किं पुनरुक्तेन । (ङ)

परिव्राजिका—मा मैवम् ।

अप्याकरसमुत्पन्ना मणिजातिरसंस्कृता ।
जातरूपेण कल्याणि न हि संयोगमर्हति ॥ १८ ॥

देवी—(स्मृत्वा) मर्षयतु भगवती । अभ्युदयकथयोचितं मया न लक्षितम् । जयसेने गच्छ तावत् । कौशेयपत्रोर्णामुपनय । (च)

प्रतीहारी—यद्देव्याज्ञापयति । (इति निष्क्रम्य पत्रोर्णां गृहीत्वा पुनः प्रविश्य) देवि एतत् । (छ)

देवी—(मालविकामवगुण्ठनवतीं कृत्वा) आर्यपुत्र इदानीमिमां प्रतीच्छतु । (ज)

(क) इदं अज्जउत्तो पिअणिवेदणाणुरूवं पारितोसिअं पडिच्छदु । (ख) किं अवधीरेदि मं अज्जउत्तो । (ग) भोदि एसो लोअव्ववहारो सव्वो वि णववरो लज्जादुरो होदि । (घ) अह वा देवीए पणअविसेसं दिण्णदेवीसद्दं मालविअं अत्तभवं पडिग्गहीदुं इच्छदि । (ङ) एदाए राअदारिआए अहिजणेण एव्व दिण्णो देवीसद्दो । किं पुणरुत्तेण । (च) मरिसेदु भअवदी । अब्भुदअकहाए उइदं मए ण लक्खिदं । जअसेणे गच्छ दाव । कोसेअपत्तोण्णं उवणेहि । (छ) जं देवी आणवेदि । देवी एदम् । (ज) अज्जउत्तो दाणिं इमं पडिच्छदु ।

राजा—देवि त्वच्छासनादप्रत्युत्तरा वयम् ।

परि०—हन्त प्रतिगृहीता ।

विदूषकः—अहो देव्या अत्रभवतोऽनुकूलता । (क)

(देवी परिजनमवलोकयति ।)

परि०—(मालविकामुपेत्य) जयतु भट्टिनी । (ख)

(देवी परिव्राजिकामवेक्षते ।)

परि०—नैतच्चित्रं त्वयि ।

प्रतिपक्षेणापि पतिं सेवन्ते भर्तृवत्सलाः साध्व्यः ।
अन्यसरितां शतानि हि समुद्रगाः प्रापयन्त्यब्धिम् ।। १६ ।।

(प्रविश्य)

निपुणिका—जयतु भर्ता । इरावती विज्ञापयति । यदुपचारातिक्रमेण तदा भर्तुरपराद्धं तत्स्वयमेव भर्तुरनुकूलं नाम मयाचरितम् । सांप्रतं पूर्णमनोरथेन भर्त्रा प्रसादमात्रेण संभावयितव्येति । (ग)

देवी—निपुणिके अवश्यं तस्याः संदेशमनुज्ञास्यत्यार्यपुत्रः । (घ)

निपुणिका—अनुगृहीतास्मि । (ङ)

परिव्राजिका—देवाहममुना भवत्संबन्धेन चरितार्था, माधवसेनं सभाजयितुमिच्छामि यदि मे तव प्रसादः ।

देवी—भगवति न युक्तमस्मान्परित्यक्तुम् । (च)

राजा—भगवति मदीयेषु लेखेषु तत्रभवते त्वामुद्दिश्य सभाजनात्तराणि पातयिष्यामि ।

(क) अहो देवीए अत्तहोदो अणुऊलदा । (ख) जेदु भट्टिणी । (ग) जेदु भट्टा । इरावदी विण्णवेदि । जं उवआरादिक्कमेण तदा भट्टिणो अवरद्धं तं सअं एव्व भत्तुणो अणुऊलं णाम मए आअरिदं । संपदं पुण्णमणोरहेण भत्तुणा पसादमेत्तेण संभावइदव्वत्ति । (घ) णिउणिए अवस्सं ताए संदेसं अणुजाणिस्सदि अज्जउत्तो । (ङ) अणुगहीदह्मि । (च) भअवदि ण जुत्तं अह्मे परिच्चइदुं ।

परिव्राजिका—युवयोः स्नेहेन परवानयं जनः ।

देवी—आज्ञापयत्वार्यपुत्रः किं भूयोपि प्रियमनुतिष्ठामि । (क)

राजा—किमतः परमपि प्रियमस्ति । तथापि इदमस्तु ।

त्वं मे प्रसादसुमुखी भव देवि नित्य-
मेतावदेव हृदये प्रतिपालनीयम् ।

(भरतवाक्यम्)

आशास्यमीतिविगमप्रभृति प्रजानां
संपद्यते न खलु गोप्तरि नाग्निमित्रे ॥ २० ॥

(इति निष्क्रान्ताः सर्वे ।)

इति श्रीकालिदासस्य कृतौ मालविकाग्निमित्रे पञ्चमोऽङ्कः ।

(क) आणवेदु अज्जउत्तो किं भूयोवि पियं अणुचिट्ठामि ।

MĀLAVIKĀGNIMITRA

ACT I

Page 1.

May that Lord remove our mental opacities to enable us to have a vision of the right path—the Lord who, though in charge of the sole lordship yielding manifold fruits unto those who bow before him, is himself clad in a tiger's skin; who, though having his body united with that of his beloved, is yet at the head of ascetics whose minds are above the pale of passions; who, though sustaining the whole universe with his eight forms, is still void of all pride. (1)

[*At the end of the Benediction*]

The Stage-manager—[*Looking towards the green-room*] My worthy friend, just come here.

[*Entering*]

Actor—Sir, here am I.

The Stage-manager—I have been asked by the learned audience to produce during the springtide festival the play called Mālavikāgnimitra written by Kālidāsa. So let the music be commenced.

Actor—Prithee, not so. How is it that, ignoring the works of Bhāsa, Kaviputra, Saumallika and others of wide celebrity, the audience is entertaining such a great regard for the composition of this modern poet, Kālidāsa.

The Stage-manager—Ah! Your statement lacks discernment. See—

Only because it is old, a thing is not commendable, nor is a poetic composition faulty simply because it is new. The wise, having duly examined, accept the one or the other.

A fool's decision is ever guided by the judgment of others. (2)

Actor—Your honour is an authority.

The Stage-manager—Well, then, make haste.

Page 2.

I wish to execute the command of the audience, already accepted reverently, just as this attendant of the Queen Dhārinī, smart in service, wishes to execute her command [*Exeunt ambo*] (3)

THE END OF THE PROLOGUE

[*Enter Bakulāvalikā*]

Bakulāvalikā—I am commanded by Queen Dhārinī to inquire from the noble Gaṇadāsa, the teacher of dancing, as to how Mālavikā is getting on with the dance called *Chalita* in which instructions have lately been begun. So I am proceeding to the music-hall. [*Walks about*]

[*Enter the second female-servant with an ornament in her hand*]

First (female-servant)—[*Seeing the other*] Friend Kaumudikā, whence this daring that, though passing so near, you do not care to cast even a glance this side !

Second (female-servant)—What ! Bakulāvalikā ? Friend, while looking intently and admiringly at the ring of the queen bearing the snake impression, which has been brought by me from the artisan's, I have become an object of your taunt.

Bakulāvalikā—Your gaze is indeed set on the right place. With this ring, from which filaments of rays are shooting forth, the fore-part of your hand appears as if endowed with a flower.

Kaumudikā—Friend, where are you going ?

Page 3.

Bakulāvalikā—To enquire at the queen's command from

the noble Gaṇadāsa, the teacher of dancing, as to how Mālavikā is faring in her lessons in dancing.

Kaumudikā—Though placed out of the way by such an engagement, she has nevertheless been seen by his lordship.

Bakulā.—Yes. The girl was seen by the side of the queen in a picture.

Kaumu.—How did it happen ?

Bakulā—Listen. The queen, having gone to the painting-hall, stood looking at the picture done by the drawing-master, the colours of which were yet fresh. In the meanwhile arrived the king.

Kaumu.—What next ?

Bakulā.—Then the king, who after the customary greetings had shared the same seat with the queen, seeing in the midst of her attendants Mālavikā very close to her in the picture, asked her ladyship.

Kaumu.—Pray, what ?

Bakulā.—" What is the name of this girl—a stranger to me —drawn in the picture by the side of your ladyship ? "

Kaumu.—Extraordinary beauty always attracts attention. What next ?

Page 4.

Bakulā.—Then the king, getting suspicious as his question was unheeded, began to press the queen repeatedly. And as the queen would not reply, the princess Vasulakshmī said, " My brother-in-law, she is Mālavikā."

Kaumu.—This was but natural for a child. Well, go on.

Bakulā.—What else ? Now Mālavikā is being scrupulously kept out of the king's sight.

Kaumu.—Friend, attend to your job. I too shall take this ring to the queen. [*Exit*]

Bakulā.—[*Walking about and looking*] Here comes the

noble Gaṇadāsa, the teacher of dancing, out of the music-hall. I shall just show myself to him. [*Walks about*]

[*Entering*]

Gaṇadāsa—Admitted that hereditary lore is highly esteemed by all. Ours, however, is no false pride in dancing. For—

The sages call it a soothing sacrifice of the gods, pleasing to the eyes ; Siva divided it two-fold in his own body which is united with that of Umā ; in it men's conduct arising from the three qualities (of *Sattva*, *Rajas* and *Tamas*) is seen in its various forms. Dancing is generally the sole recreation even for persons of diverse tastes. (4)

Page 5.

Bakulā.—[*Drawing nigh*] Sir, I salute you.

Gaṇadāsa—Good girl, may you live long.

Bakulā.—The queen inquires if your pupil Mālavikā is not worrying you much in receiving instructions.

Gaṇadāsa—Good girl, inform the queen that she is exceedingly clever and intelligent. Needless to say more.

In the art of dramatic performance whatever movement expressive of sentiment is taught by me to her, the young girl by improving upon that teaches me in return as it were. (5)

Bakulā.—[*Aside*] I see her almost outdoing Irāvatī. (*Loudly*) Blessed indeed is your pupil whose tutor is so pleased with her.

Gaṇadāsa—Good girl, as persons of such ability are rare, I ask you whence the queen got this worthy person.

Bakulā.—The queen has a brother of an inferior caste, named Vīrasena. He was put in charge of a frontier fort situated on the banks of the Narmadā river. This girl was sent by him as a present to his sister, considering her fit to be initiated in fine arts.

Gaṇadāsa—[*Aside*] In view of her exquisite beauty I deem her to be of no inferior stuff. [*Aloud*] Good girl, I am sure of

making a name through her. For—

The art of the teacher, when imparted to an extraordinary pupil, attains greater excellence, even as the water of a cloud, when dropped into the sea-shell, ripens into a pearl. (6)

Page 6.

Bakulā.—Well, where is your pupil ?

Gaṇadāsa—After having been instructed in the dance of five modes, she has just now been told to take rest. Having gone to the window overlooking the pond, she is there enjoying the breeze.

Bakulā.—Let your honour now permit me to go, so that by apprising her of your satisfaction with her I may increase her enthusiasm.

Gaṇadāsa—Go and see your friend. I too, being free, shall go home.

[*Exeunt ambo*]

End of Mishravishkambha.

[*Enter the king, with the retinue standing aside, attended by the minister with a letter in his hand.*]

King—[*Looking at the minister who had read the letter*] Vāhatava, what does the king of Vidarbha propose ?

Minister—Your Majesty, his own destruction.

King—Now let me hear the message.

Minister—This is what he says in reply. " I am commanded by your honour as under, 'your cousin, prince Mādhavasena, who had agreed to a matrimonial connection with me, while coming to me, was on the way attacked and taken prisoner by your frontier guard. Out of regard for me he should be set at liberty by you along with his wife and sister.' Now, surely you are not unaware, as to what is the rule of conduct of kings towards monarchs of equal standing. In this matter, therefore, your honour should take a neutral position. As

for his sister, she was lost in the catastrophe following upon the capture. I shall do my best to start a search for her. Now if really your honour is keen on getting Mādhavasena liberated, here are my terms :—

'If your honour sets free the Maurya minister, my brother-in-law, who is confined, then I too will immediately release Mādhavasena from the prison' (7)

Page 7.

King—[*In rage*] What ! Does the fool propose to strike a bargain with me ? Vāhatava, the Vidharbha King is my natural foe and adversary. In order to destroy him who is in the hostile camp, let the forces proceed under the command of Vīrasena as already resolved.

Minister—As Your Majesty commands.

King—Or what do you think about it ?

Minister—Your Majesty's observation is indeed in keeping with the political dictum. For—

An enemy who has only recently been established in his kingdom, is easy to root out because of his not having gained a firm footing among his subjects like a tree which is still unfirm because of its being newly planted. (8)

King—Then true are the words of the writers on politics. Making this as a pretext, let the Commander-in-Chief be asked to mobilise.

Minister—Very well. [*Exit*]

[*The attendants remain standing round the king according to their respective offices*]

[*Entering*]

Vidūshaka—I am ordered by His Majesty, the King, "Gautama, devise a plan whereby Mālavikā, whose picture was accidentally seen by me, may actually come into my view." I too have acted accordingly. Now I shall inform him. [*Walks about*]

King—[*Seeing Vidūshaka*] Here arrives another minister of mine who is in charge of a different sort of affairs.

Vidūshaka—[*Approaching*] May your honour prosper.

King—[*With a nod*] Please sit down here.

[*Vidūshaka sits down*]

King—Friend, I hope the eye of your intelligence has been busy discovering some method for attaining the desired object.

Vidūshaka—Rather ask about the success of the plan.

King—How?

Page 8.

Vidūshaka—[*Whispering*] In this way.

King—Well done, my friend. It is a clever beginning. Now I feel hopeful in this affair, even though success in it is difficult. For—

He alone who has a helper is able to obtain the desired object even though beset with obstacles. One, though endowed with eyes, cannot see in darkness the object one looks for without a lamp. (9)

[*Voice behind the scenes*]

Have done with bragging. Only in the presence of the king will it be decided as to which of us is inferior or superior.

King—[*Having heard*] Friend, the tree of your clever plan has put forth flowers.

Vidūshaka—Ere long you will see the fruit also.

[*Enters the Chamberlain*]

Chamberlain—Your Majesty, the minister informs that your Majesty's commands have been carried out. Now Haradatta and Gaṇadāsa, both teachers of dancing as if they were two sentiments in a bodily form, contending with each other for victory seek an interview with Your Majesty. (10)

King—Usher them in.

Chamberlain—As Your Majesty commands.

[*Goes out. Re-enters with them*]

This way, sirs, this way.

Haradatta—[*Looking at the King*] Oh, how difficult of approach is the majesty of the king! For—

Not that he is not known, nor is it that he is inaccessible, and yet it is with awe that I draw near his side. Like the ocean, he, though the same, appears to my eyes new every moment. (11)

Gaṇadāsa—Grand indeed is this splendour in a human form! Look—

Page 9.

Even though allowed to enter by the guards at the gate and approaching the king with the attendant privileged to move about the throne, I am held back, as it were, even without words, by his lustre which dazzles my eyes. (12)

Chamberlain—Here is His Majesty. Advance, sirs.

Both—Victory to Your Majesty.

King—Welcome to both of you. [*Looking at the attendants*] Fetch seats for these two gentlemen.

[*Both sit down on the seats brought by the attendants*]

King—What brings the two teachers here simultaneously when they should be teaching their pupils?

Gaṇadāsa—May Your Majesty hear. I learnt the science of dramatical acting from a worthy teacher. I have also given exhibitions of the same. I have been patronized by Your Majesty as well as by the Queen.

King—I know it very well. What then?

Gaṇadāsa—I have been insulted in the presence of important persons by this Haradatta, saying "This fellow is not equal even to the dust of my feet."

Haradatta—Your Majesty, it was he who first indulged in

slander against me, remarking, "Between this honourable gentleman and myself there is but the same difference as is between a pond and a sea." Let Your Majesty therefore test me and this person, both in the theory as well as the practical application of our art. Your Majesty who is a connoisseur, will be our judge.

Vidūshaka—Well proposed.

Gaṇadāsa—A first-rate suggestion. Your Majesty may be pleased to hear us attentively.

King—Wait a moment. In this matter the queen might suspect partiality. Therefore let this dispute be decided in her presence and that of the learned Kauśikī.

Vidūshaka—Your honour has observed aright.

Page 10. ———

Both teachers—As it pleases Your Majesty.

King—Maudgalya, having communicated this matter to the queen and the learned Kauśikī, call them here.

Chamberlain—As Your Majesty commands.

[*Goes out, re-enters with the Queen and the Parivrajikā*]

This way, Your ladyship, this way.

Queen—[*Looking at Parivrajika*] Revered lady, what is your view about this contest between Haradatta and Gaṇadāsa?

Parivrajikā—Have no fears of the defeat of your side. Gaṇadāsa is not inferior to his rival.

Queen—Nevertheless, the patronage of the King lends superiority to him (Haradatta)

Parivrajikā—But Your ladyship should also consider the fact that you too bear the title of 'Queen';

The fire attains excessive lustre by the favour of the sun. But the moon too when favoured by the night acquires great brilliance. (13)

Vidūshaka—Hush, hush! Here arrives the queen Dhāriṇī

preceded by her parasite, the learned Kauśikī.

King—I see her—

Who, adorned with auspicious ornaments and in the company of Kauśikī robed as an ascetic looks like the knowledge of the three Vedas incarnate, accompanied by the knowledge of the individual soul. (14)

Parivrajikā—[*Approaching*] May Your Majesty be victorious.

King—Revered lady, I salute you.

Page 11.

Parivrajikā—May you be for a hundred years lord of Dhāriṇī, the queen, and the earth both of whom are alike in forbearance and are producers of excellent things. (15)

Dhāriṇi—May my lord be victorious.

King—Welcome to your ladyship. [*Looking at Parivrajikā*] Revered lady, please take your seat.

[*All sit down in their proper places.*]

King— Revered lady, there has arisen a dispute as to their respective knowledge between these two gentlemen, Haradatta and Gaṇadāsa. So in this matter your revered ladyship should occupy the position of the judge.

Parivrajikā—[*With a smile*] Enough of this joke. Is the jewel to be tested in a village, when the town is close by ?

King—Nay, not so. The learned Kauśikī is indeed a saint. The queen and I are however partisans of these two.

Teachers— Your majesty has observed aright. The revered lady, occupying the position of a neutral will be quite competent to distinguish between our respective merits and demerits.

King—Then let the contest commence.

Parivrajikā—Your Majesty, practical demonstration is the main thing in the dramatic art. Why indulge in wordy

discussions ? Or, what does the queen think ?

Queen—If you invite my opinion, I do not at all like this dispute between these two.

Gaṇadāsa—Your ladyship should not imagine that I am likely to be defeated by one who is my peer in learning.

Vidūshaka—Your ladyship, let us enjoy a fight between these two rams. Why give them salaries for nothing ?

Queen—You are indeed fond of quarrels.

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Vidūshaka—Not so. When two excited elephants are fighting with each other, whence can there be any peace unless one of them is vanquished ?

King—Surely your ladyship has seen the graceful acting of these two.

Parivrajikā—Yes.

King—Then what else should they now show to convince us ?

Parivrajikā—That is what I was about to say.

Of one acting is commendable when it is performed by oneself ; of another, teaching is remarkable. He, of whom both are excellent,deserves to be placed at the head of teachers. (16)

Vidūshaka.—Sirs, have you heard the words of the revered lady ? The meaning in a nutshell is that a decision will be made after examining your teaching.

Haradatta—I wholly agree to it.

Gaṇadāsa—Your ladyship, it is decided.

Queen—But if a dull-witted pupil spoils the instruction of her teacher, is the latter to blame ?

King—Your ladyship, it is exactly so. The very acceptance of incompetent stuff shows the inferiority of the teacher's judgment.

Queen—[*Aside*] What to do now ? I don't like the fulfilment of my lord's desire, which would only encourage

him. [*Looking at Gaṇadāsa*]. Desist from this meaningless enterprise.

Vidūshaka—Right is the suggestion of your ladyship. My dear Gaṇadāsa, why should you have anything to do with a contest in which you will be easily defeated, when you are enjoying the sweets offered to Sarasvati under the pretext of teaching music ?

Page 13.

Gaṇadāsa—True, only this can be the meaning of the queen's words. Listen, this is what suits the occasion—

One who is afraid of a contest for the simple reason that he has received an office, who suffers disgrace at the hands of others and whose learning is merely for the sake of livelihood—him they call a trafficker dealing in the wares of knowledge. (17)

Queen—Your pupil has only been recently made over to you. Hence it is not advisable to exhibit the instruction not yet fully matured.

Gaṇadāsa.—That is exactly why I insist.

Queen.—Then let both of you show your teaching to the revered lady alone.

Parivrajikā.—Your ladyship this is not fair. The decision given by a single person, however learned, is open to criticism.

Queen.—[*Aside*] Fool, why do you take me to be asleep when I am wide awake ?

[*Turns away in anger*]

[*The king shows the queen to Parivrajikā*]

Parivrajikā—O moon-faced lady, why do you turn away your face from His Majesty without a reason ? For, housewives, even though wielding immense power over their lords get angry with them only for some cause. (18).

Vidūshaka—Indeed her anger is not without a cause. She

must protect her own man. [*Looking at Gaṇadāsa*] Fortunately you have been saved by her ladyship under the pretence of anger. Every one, though well-trained is not necessarily an adept in displaying one's instruction.

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Gaṇadāsa—Listen, your ladyship. See how people take it. Now, if you don't permit me who is desirous of exhibiting his power of imparting instruction in this contest, I shall consider myself to be abandoned by you. (19).

[*Wants to rise up from his seat.*]

Queen—[*Aside*] What help? [*Aloud*] The teacher has full power over his pupils.

Gaṇadāsa.—My fears were quite out of place all along. [*Looking at the king*] I am permitted by the queen. Let Your Majesty therefore command in what special subject of acting I should exhibit my teaching.

King—As the revered lady commands.

Parivrajikā—The queen has something in her mind. Hence I am afraid to speak out.

Queen—Speak out fearlessly. Surely I would still have control over my own attendants.

King—Say over me too.

Queen---Revered lady speak out now.

Parivrajikā—Your Majesty, they say the *chalita* dance, consisting of four parts, is difficult to perform. Therefore we should witness the practical demonstration of this very dance by these two gentlemen. That alone will suffice to show the inferiority and superiority of their teaching.

Both teachers—As the revered lady commands.

Vidūshaka—Then let both the parties, having made arrangements for music in the audience-hall send a messenger to us. Or, rather the sound of the drum will rouse us.

Haradatta—Very well. [*Rises up*]

[*Gaṇadāsa looks at Dhāriṇī*]

Queen—[*Looking at Gaṇadāsa*] May you be victorious. Surely I am not opposed to your victory.

[*Both the teachers depart*]

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Parivrajikā—Just come here.

Both teachers—[*Turning round*] Here we are.

Parivrajikā—I am speaking in the capacity of a judge. Let both the pupils enter sparsely clad, so that the grace of all the parts of her body may be well displayed.

Both—We need no instructions on this point. [*Exeunt ambo*].

Queen—[*Looking at the King*] How splendid it would be if my lord were to possess the same resourcefulness in state-affairs also !

King—Do not take it otherwise. O high-minded lady, this has not been at all manoeuvred by me. Generally persons of equal talents get jealous of one another's reputation. (20).

[*Behind the scenes the sound of the drum. All lend their ears to it.*]

Parivrajikā—Ah ! The music has commenced. For, this

Resonant sound of the drum, rising from the middle tune, delightful to the peacocks who respond to it with upraised necks, as they suspect it to be the thunder of rain-clouds, enraptures the mind. (21).

King—Your ladyship, let us join the audience.

Queen—[*To herself*] Oh the impudence of my lord !

[*All rise up*]

Vidūshaka—[*Aside to the king*] Please go slowly, lest her ladyship, Dhārinī, should thwart the plan.

King—The musical sound of the tabor hastens me in spite of my endeavour to maintain fortitude, as if it were the sound of my desire hurrying down the path of fulfilment. (22)

[*Exeunt Omnes*]

END OF ACT I

ACT II

Page 16.

[When all concert arrangements have been made, enter the king, seated, with his friend, Dhārinī, Parivrājikā and retinue in order of rank.]

King—Revered lady, of the two respected teachers whose teaching shall we see first ?

Parivrajikā—Although their proficiency in the art is equal, surely Gaṇadāsa deserves precedence for his age.

King—Maudgalya, go, attend to your duty and inform the two gentlemen about it.

Chamberlain—As Your Majesty commands. *[Exit]*

[Entering]

Gaṇadāsa—Your Majesty, there is a composition of Sharmiśthā attuned to the middle time, consisting of four feet. Your Majesty may be pleased to hear all attentively the recital of one-fourth part of it.

King—Owing to my great esteem for the teacher I am all attention.

[Exit Gaṇadāsa.]

King—*[Aside]* Friend,

My eye, eager to have a look at her who is inside the green-room, is through impatience intent, as it were, on drawing aside the curtain. (1)

Vidūshaka—*[Aside]* Well, the honey for the eye is there—but the bee is also close by. Look, therefore, with due caution.

[Enter Mālavikā with her teacher carefully studying the grace of her limbs.]

Vidūshaka—*[Aside to the king]* Behold, Sir. In no way does her loveliness fall short of her picture.

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King—*[Aside to Vidūshaka]* Friend,

When I saw her in the picture, my mind feared lest she

should not be so beautiful—but now methinks that he who painted her was lacking in attention. (2)

Gaṇadāsa—My child, don't be nervous, keep composed.

King—[*Aside*] Oh! What a beauty flawless in every limb! Look—

Her face has long eyes and is as bright as the moon in autumn: her arms are drooping at the shoulders; her bosom is compact with its close and swelling breasts; her sides are polished, as it were; her waist may be measured with the hand; her hips are broad; her feet have curved toes—(in short), her body appears to have been fashioned according to the ideal in the mind of the teachers. (3)

Mālavikā—[*Having sung the preliminary song sings a quatrain.*]

My love is beyond reach. O heart, give up all hope of him. Oh! the outer corner of my left eye throbs violently. Here I see him after a long time. How should he be drawn near? Believe me, my lord, dependant though I am, I yearn for you ever so much. (4)

[*Then she represents dramatically the sentiments of the song.*]

Vidūshaka—Through the medium of this quatrain her ladyship has as if surrendered herself to you.

King—[*Aside to Vidūshaka*] Friend, this is my view also.

As she dramatically represented the words of the song, "believe me, my lord, to be fondly attached to you," pointing to her person, I myself was, as it were, addressed under the plea of this subtle appeal. For, she saw no other way of expressing her love owing to the presence of Dhāriṇī. (5)

[*At the end of the song Mālavikā wants to go*]

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Vidūshaka—Madam, stop a while. You have omitted a particular step. I shall presently question you about it,

Gaṇadāsa—Stay, my child. You will leave after you have proved your instruction to be faultless.

[*Mālavikā turns back and stands*]

King—[*Aside*] Oh, in all postures her grace adds to her beauty! Look—

Having placed on the hip her left hand with the bracelet montionless on the wrist, letting the other hang loose like the bough of the Shyāmā creeper, casting her eyes on the floor on which the flowers are being gently stirred by the toes. She keeps the upper half of the body straight and drawn up —thus her standing posture is more graceful than her dance.

Queen—Does your honour take Gautama's words seriously?

Gaṇadāsa—Nay, your ladyship, not so. Owing to his association with His Majesty it is quite possible that Gautama may be keen-sighted.

Even a dance becomes sharp-witted by association with the wise, just as turbid water becomes clear by contact with the mud-destroying fruit. (7)

[*Looking at Vidūshaka*] Than let us hear what your honour has to say.

Vidūshaka—[*Looking at Gaṇadāsa*] Ask the judge first. Afterwards I shall point out the omission of the special step noticed by me.

Gaṇadāsa—Revered lady, speak out according to your observation—it may be a merit or a demerit.

Parivrajikā—According to what I have seen, every thing is faultless. For—

The import was well expressed by her limbs pregnant with words ; the step was in tune with the time : there was complete identification with the sentiments : the acting proceeding

from her limbs was simply graceful ; in the continuance of the successive stages of the acting one sentiment drove out another according to the contest, but the musical interest was maintained. (8)

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Gaṇadāsa—Or, what does His Majesty think ?

King—Gaṇadāsa, my pride for my side is shaken.

Gaṇadāsa—To-day am I a dancing master.

The teaching of a teacher, which does not tarnish before the learned like gold in fire—that alone the wise reckon as faultless. (9)

Queen—I congratulate you, sir, on your giving full satisfaction to the judge.

Gaṇadāsa—The queen's patronage alone is the cause of my success.

[*Looking at Vidūshaka*] Gautama, now speak out what is in your mind.

Vidūshaka—At the first exhibition of a teacher's instruction a Brahman should first be worshipped. That you have forgotten altogether.

Parivrajikā—Oh, what a connoisseur of the dramatic performance is the questioner !

[*All laugh. Mālavikā too Smiles*]

King—[*Aside*] My eye has enjoyed the quintessence of its function, since it

Has seen the smiling face of the lady with the large eyes beaming with the radiance of the partially exposed teeth, the face which thus resembles an opening lotus, the filaments of which are not fully visible. (10)

Gaṇadāsa—Great Brahmana ! Surely this is not the first musical concert on the stage. Otherwise, how could we have omitted to worship you who deserves to be worshipped ?

Vidūshaka—Like a foolish Chātaka I indeed looked for water in the sky roaring with dark clouds.

Parivrajikā—Quite so.

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Vidūshaka—Well then, the fools must be guided by the satisfaction of the learned. Since your ladyship has approved (of her performance,) I shall give her this present.

[*Saying so, he pulls off a bracelet from the king's hand.*]

Queen—Just wait. Without comparing the merits, why do you give away this ornament ?

Vidūshaka—Because it belongs to another.

Queen—[*Looking at the teacher*] Noble Gaṇadāsa, I suppose your pupil has exhibited her training.

Gaṇadāsa—Come, my child, let us go now.

[*Exit Mālavikā with the teacher.*]

Vidūshaka—[*Looking at the king, aside to him*] Only so far could my wit go to serve your honour.

King—[*Aside to Vidūshaka*] No, don't you put a limit to it. For, now I consider her disappearance as the setting of the good star of my eyes, as the end of the great festival of my heart, as the shutting of the door upon my fortitude. (11)

Vidūshaka—[*Aside to the king.*] Well, like a poor patient you want the doctor himself to get you the medicine.

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[*Entering*]

Haradatta—Your Majesty, you may be pleased to witness my performance now.

King—[*Aside*] Gone is the motive of seeing (the performance)[*Resorting to courtesy, aloud*] Haradatta, we are indeed very eager (to see it).

Haradatta—I am so obliged.

[*Voice behind the scenes*]

A bard—Victory, victory to Your Majesty !

It is the noon-tide now. Look—

The swans are resting with closed eyes under the shade of the leaves of the lotus plants in the lakes ; on the places the pigeons are loth, to touch the sloping roofs ; the peacock, desirous of drinking the tossed-up water drops, flies round the revolving fountain ; and the sun shines with all his rays, as you shine with all your kingly qualities. (12)

Vidūshaka—Ho ! Ho ! The Brāhmana's dinner-time has arrived ; Your Majesty's also. The violation of the regular hours is condemned by the doctors. Haradatta, what do you say now ?

Haradatta—There is no room for me to say anything in the matter.

King—[*Looking at Haradatta.*] Well then, we shall see your performance to-morrow. You may please take rest.

Haradatta—As Your Majesty commands. [*Exit*]

Queen—My Lord, take your bath.

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Vidūshaka-Madam, see to it that the dinner is served quickly.

Parivrajikā—[*Rising up*] Farewell to your honour. [*Exit with the queen and her attendants*]

Vidūshaka—Oh ! Mālavikā is peerless not only in her beauty but also in her art.

King—Friend,

The Creator, when he endowed that artless beauty with fine talents, fashioned indeed a poisoned arrow for Cupid. (13)

What more ? You should anxiously think of me.

Vidūshaka—And you of me. The pit of my stomach is awfully burning like an oven in the market.

King—In the same way expedite matters for the sake of your friend.

Vidūshaka—Yes, if an opportunity offers itself. But, like moonlight screened by clouds, a sight of her ladyship is

dependent on others. Your honour too, like a bird hovering over a slaughter-house, hankers after the meat and is yet timid. Therefore, I should like to see you seeking the attainment of your object without being impatient.

King—Friend, how can I help being impatient?

That beautiful-eyed lady has become the sole centre of love for me whose heart is now withdrawn from all affairs with the ladies of the harem. (14)

[*Exeunt Omnes*]

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ACT III

[*Enters a female attendant of the Parivrajiká*]

The female attendant—I have been ordered by the revered lady, 'Samābhrtikā, fetch me a citron for presenting to the queen. I shall therefore look for Madhukarikā, the keeper of the pleasure-garden. [*Walking about and seeing*] Here stands Madhukarikā looking at the golden Asoka. I shall approach her.

[*Enter the keeper of the garden.*]

First—[*Approaching*] Madhukarikā, are you getting on well with your work in the garden?

Second—Oh, Samābhrtikā,! Friend, welcome to you.

Samābhrtikā—Friend, her ladyship commands, "Her Majesty, the queen, should not be seen by persons like us empty-handed. Therefore I wish to wait on her with a citron.

Madhukarikā—The citron is quite close at hand. But tell me first which of the two contesting teachers of dancing did the revered lady praise after having seen their teaching.

Samābhrtikā—Both indeed are versed in theory and equally proficient in practical demonstration. But owing to the uncommon excellence of his pupil Gaṇādāsa ranked the higher.

Madhukarikā—But what is all this scandal that we hear about Mālavikā ?

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Samā.—His lordship is furiously in love with her. But out of his regard for the feelings of queen Dhāriṇī he does not assert himself. Mālavikā also in these days appears to be withering like a jasmine garland thrown away after use. More than this I do not know. Allow me to go now.

Madhu.—But take the citron hanging on this branch.

Samā.—[*Gesticulates taking the citron*] Friend, you will also get a fruit far better than this—for this service to a saintly person.

Madhu—Friend, we shall go together. I have also to inform the queen about the longing of the golden Aśoka which is delaying to put forth flowers.

Samā.—Right: This indeed is your duty.

[*Exeunt ambo*]

[*End of the interlude.*]

[*Enter the king in a love-born state and Vidūshaka.*]

King—[*Looking at himself*]

The body may grow thin, as it misses the pleasure of the beloved's embrace. The eye may be tearful, since she is not seen even for a moment. But, O heart, you are never away from that fawn-eyed lady. Why do you then suffer anguish when uninterrupted bliss is your privilege ? (1)

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Vidūshaka—Have done with your cowardly lamentations. I saw Bakulāvalikā. The dear friend of her ladyship Mālavikā, and I conveyed to her your honour's message.

King—Then what did she say ?

Vidūshaka—Inform his lordship. ' I am favoured by this mission. But that poor girl is not easily accessible ass shei

guarded by Her Majesty more closely than ever like a treasure guarded by a serpent. Still I shall manage somehow.'

King—O mighty Cupid, having directed my heart to objects beset with impediments, why do you smite me in a way that I am unable to brook any delay. [*Wonderingly*]

Where on the one hand is the tormenting heart-ache and where on the other is your innocent-looking weapon ! What they call soft and yet very sharp, is, O Cupid, seen in you. (2)

Vidūshaka—I tell you that I have already made a beginning towards the attainment of the desired object. Therefore, your honour may compose yourself.

King—Well, where shall I pass the rest of the day when my mind is averse to normal duties ?

Vidūshaka—This very day Irāvati has sent you a present of the red Kurābaka flowers suggestive of the first dawn of spring and, making the recent advent of spring an excuse, has requested your honour through Nipunikā, 'I wish to enjoy a spell of swinging with you.' Your honour also promised this to her. So let us go to the pleasure-garden.

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King—This is not expedient.

Vidūshaka—Why ?

King—Friend, women are naturally shrewd. How will your friend fail to notice that my affections are transferred to another, even though I would be caressing her ? Hence I conclude—

'Tis better to turn down her request though reasonable, for I can find many excuses for rejecting it. But certainly it is not advisable to pay attentions to high-minded ladies, even though more assiduous than before, if they are void of affection. (3)

Vidūshaka—It does not become your honour to do away at one stroke with your usual courtesy towards the ladies of the harem.

King—[*Reflecting*] Then lead me to the pleasure-garden.

Vidūshaka—This way, your honour, this way.

[*Both walk about*]

Vidūshaka—By means of its leafy fingers shaken by the wind, the spring indeed seems to hasten your honour to enter the pleasure garden.

King—[*Gesticulating the pleasure of touch*] The spring, no doubt, is courteous, Friend, see—"The Spring, sympathetically enquiring, as it were about the bearableness of love's agony through the dulcet notes of the excited cuckoos, has blown across my body the soothing breeze of the South laden with the fragrance of the mango-blossoms, as if it were the soft palm of his hand. (4)

Vidūshaka—Enter so that you may get relief.

[*Both enter*]

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Vidūshaka—O friend, just mark carefully. How the Vernal Beauty, as if to allure your honour, has put on a dress of spring flowers which puts to shame the apparel of a young lady.

King—Really I am surprised to see it.

The red paint of the Bimba-like lower lip is excelled in its hue by the lustre of the flaming Aśoka flower; the painting on the face is put to shame by the dark-blue, white and red Kurabaka flower; the forehead is surpassed by the Tilaka flower to which the bees are clinging like collyrium. The Vernal Beauty is as if disdainful of the young ladies in the art of decoration of the face. (5)

[*Both look intently at the beauty of the garden*]

[*Enter love-lorn Mālavikā*]

Malā.—Longing for the king whose heart is unknown, I feel ashamed even of myself. Whence shall I muster courage

to speak this matter even to my dear friends. I know not how long Cupid will afflict me with this pain, unbearable for want of a remedy. [*Walking a few steps*] Where am I going to? [*Reflecting*] Oh, I see, I have been directed by the queen, "Owing to a fall from the swing because of Gautama's rashness, my feet are paining. Do you therefore go and satisfy the craving of the golden Aśoka. If it puts forth flowers within five nights time, I [*breaking off with a sigh*] shall give you a reward that would fulfil your desire. I shall therefore first go to the place where I have to carry out this command. While Bakulāvalikā follows me with the foot ornaments in her hand, I shall for a moment freely give vent to my grief. [*Walks about*]

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Vidūshaka—[*Seeing*] Ho! Ho! Here indeed is sugar available for one who is cloyed with liquor.

King—Eh, what is that?

Vidushaka—Here is Mālavikā, not very far, all alone, sparsely clad and full of longing.

King—[*Joyfully*] What! Mālavikā?

Vidūshaka—Yes.

King—'Tis possible now to sustain life.

On hearing from you that my beloved is near, my depressed heart has cheered up, as does the heart of a thirsty traveller on knowing from the cry of a crane that some tree-hid stream is at hand. (6)

But where is her ladyship?

Vidūshaka—Here is she seen emerging from the heart of the grove and coming in this very direction.

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King—[*Seeing joyfully*] Friend I see her.

Broad at the round lips, slim at the waist, swelling at the breasts, and very large in the eyes,—here comes she, my very life. (7)

Friend, now her ladyship is in a different state, far more charming than before. Look—with cheeks pale like a reed and with a few ornaments, she looks like a jasmine creeper with leaves ripened by spring and with a few flowers.

Vidūshaka—Like your honour she also seems to be affected by the malady of love.

King—'Tis friendship that sees so.

Malavika—There is that Aśoka, which longing for a pleasing kick and being without its garment of flowers resembles me who is full of longing. I shall just sit down on this cool slab under the shade and divert myself.

Vidūshaka—Has your honour heard? "Full of longing" that is what her ladyship says.

King—From this alone I cannot give you credit for lucid reasoning. For—

Wafting the pollen of the Kurabaka flowers and surcharged with the spray from the opening of tender leaves the Malaya breeze produces a longing in the mind even without a cause. (9)

[*Mālavikā sits down*]

King—Friend, come here. Let us conceal ourselves behind the creeper.

Vidūshaka—I imagine Irāvati is not far off.

King—Seeing the lotus-pool, the elephant does not mind the alligator. [*Keeps on Looking.*]

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Mālavikā—O heart, have done with this desire which is without a prop and has stepped beyond all limits. Why do you torment me?

[*Vidūshaka significantly looks at the king*]

King—My sweet-heart, see the perversity of love.

You do not disclose the cause of your longing, nor does guess hit upon the exact truth. Yet, O fair lady, I consider myself to be the object of these lamentations. (10)

Vidūshaka—Your honour's doubts will presently be removed. Here is Bakulāvalikā, who was entrusted with your love-message, coming to her in private.

King—I hope she remembers my request.

Vidūshaka—What! Can this jade forget your important message? Even I remember it all right.

[*Entering with the foot ornaments in her hand*]

Bakulāvalikā—Friend, are you doing well?

Mālavikā—Oh, Bakulāvalikā! Friend, welcome, to you. Sit down.

Bakulāvalikā—[*Sitting down*] Friend, on this occasion you are entrusted with the duty, as you are fit for it. Therefore give me one of your feet so that I may adorn it with the lac paint and an anklet.

Page 13.

Mālavikā—O heart, don't exult that this exalted position has come your way. How can I escape now? Or rather this itself will be my funeral decoration.

Bakulāvalikā--What are you thinking? The queen, as you are aware, is anxious about the blossoming of this golden Aśoka.

King—What, is all this affair meant for gratifying the longing of the Aṣoka?

Vidūshaka—Have you indeed been thinking—" it is for me that the queen has caused her to be adorned with the finery of the harem"?

Mālavikā—Friend, pray excuse me for this [*She offers her foot.*]

Bakulāvalikā—Why, you are my own self. [*She begins painting the foot*].

King—Friend, see the fresh line of colour drawn along the edge of the foot of my beloved. It looks like the fresh sprouting of the tree of Cupid burnt down by Śiva."

Vidūshaka—A duty fitting indeed for her foot has been assigned to her ladyship.

King—You have observed aright.

With the fore-part of her foot red as the new sprout and diffusing radiance from its nails, this young lady may well strike the two—the unblossomed Aśoka waiting for the fulfilment of its longing, and her lover who has bowed down his head for a recent offence." (12)

Vidūshaka—Her ladyship will certainly strike you when you have committed an offence.

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King—I accept the words of the prophetic Brāhmana.

[*Enter Irāvati in a state of intoxication, and her maid-servant.*]

Iravati—Nipuṇikā, my girl, I have often heard that drunkenness lends a peculiar charm to women. Is this saying true ?

Nipuṇikā—Hitherto it was a mere saying, To-day, however, it has proved to be a fact.

Iravati—Have done with compliments. Tell me whence you came to know that his lordship had gone to the swing-house first.

Nipuṇikā—From his unfaltering affection for you.

Iravati—Away with flattery, speak as a neutral.

Nipu.—I was told so by the noble Gautama who is always greedy of the spring presents. Let my lady hurry up.

Ira.—[*Walking as fast as her condition would permit*] My girl, overpowered with drink as I am, my heart hastens me to see my lord. But my feet do not move along the path.

Nipu.—We have already reached the swing-house.

Ira.—Nipuṇikā, I do not see my lord here.

Nipu.—My lady, please look round. His Lordship may be in hiding somewhere out of fun. Let us also get to the stone-

slab under the Aśoka tree, surrounded by the Priyamgu creeper.

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Ira.—[*Does so*]

Nipu.—(*Seeing*) Look here, my lady. While making a search for the mango-blossom, we have been stung by red ants!

Ira.—How so?

Nipu.—Here is Bakulāvalika completing the decoration of Mālavikā's feet under the shade of the Aśoka tree.

Ira.—[*Showing suspicion*]. This is not the place for Mālavikā. What do you guess about it?

Nipu.—I think that Mālavikā has been assigned the duty of fulfilling the longing of the Aśoka tree by the queen whose foot is aching on account of a fall from the swing. Otherwise how could the queen permit her attendant to use the pair of anklets worn by herself?

Ira.—Great indeed is the honour done to her.

Nipu.—But why don't you search for his lordship?

Ira.—My girl, my feet do not move further. My mind makes me very suspicious. I shall first remove my suspicions. [*Looking at Mālavikā closely, aside*] Rightly was my heart afraid.

Page 34.

Bakul.—[*Showing the foot to Mālavikā*]. Do you liket his manner of painting?

Māla.—As it is on mine own foot, I feel shy to praise it. Who gave you training in the art of decoration?

Bakul.—In this I am the pupil of his lordship.

Vidūshaka—Hasten her then for the teacher's fee.

Māla—I am so glad you are not proud.

Bakul.—I shall feel proud now that I have got feet worthy of my training. [*Aside*]. Ah! My mission is successful. *Looking at the painting, aloud*]. The painting on one of your feet is finished. Only it requires blowing with the mouth. Or rather the place itself is windy.

King—Friend, see—

Now has arisen a first-rate opportunity for me to serve her by blowing with my mouth her foot on which the lac-paint is still wet. (13)

Vidūshaka—Why this regret ? You will experience likewise for long.

Bakul.—Friend, your foot is blooming like the red lotus May you always roll on the lap of His Majesty ?

[*Irāvati looks at Nipuṇikā's face*]

Page 35.

King—I regard it a blessing for me.

Māla.—Friend, you say the unsayable.

Bakul.—I have said only what is sayable.

Māla.—Indeed I am dear to you.

Bakula—Not only to me.

Māla.—To whom else ?

Bakul.—To His Majesty also, who is a lover of good qualities.

Māla.—You speak falsely. That is not in me.

Bakul.—True, it is not in you. It is seen in the pallor and emaciation of His Majesty's body.

Nipu.—The reply of the wretch appears to be pre-calculated.

Bakul.—Take for gospel the words of the wise that 'love is the touchstone of love.'

Māla.—Are you speaking of your own accord ?

Bakul.—No, no. These indeed are the words of His Majesty,—sweet with love but in another's mouth.

Māla.—Friend, when I think of the queen, my heart does not feel confident.

Page 36.

Bakul.—Foolish girl, should a mango-blossom, the all-in-all of spring's advent, not be worn as an ear-ornament, because the bees swarm over it ?

Māla.—You will then help me to the utmost in this difficulty.

Bakul.—I am indeed Bakulāvālikā* that gives out fragrance when rubbed.

King—Bravo, Bakulāvalikā, bravo !

By conversation which was started after knowing her feelings and in which apt replies were given by you when contradicted, she has been brought round to your instruction. Truly the lives of lovers lie in the hands of the female messengers. (14)

Irā.—See, my girl, Mālavikā has been definitely made to take a step in this affair by Bakulāvalikā.

Nipu.—My lady, a lesson (in love) would excite longing even in a person of steady temperament.

Irā.—Rightly did my heart entertain fears. After having grasped the situation fully, I shall think over it.

Māla.—Here I have finished the painting of your second foot also. I shall just put the anklets on both. [*Gesticulates Putting on the pair of anklets*] Friend, get up and execute the queen's command which would make the Aśoka blossom.

[*Both get up*]

Irā.—Did you hear that it was the queen's command ? Let it be so.

Bakul.—Intensely flaming and fit for enjoyment, here is before you—

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* There is a pun on ' Bakul*a*valik*a*'—her name—which also means ' a garland of Bakul*a* flowers '.

Māla.—[*Joyfully*] His lordship ?

Page 37.

Bakul.—No, not his lordship—but this bunch of tender leaves hanging from the branch of the Aśoka, Make it your ear-ornament.

Vidūshaka—Did your honour hear ?

King—Friend, this is sufficient for lovers. I have no love for a union, even if accomplished, between persons one of whom is indifferent and the other full of longing. Preferable to it is even the death of lovers who are hopeless of meeting each other but reciprocate each other's love. (15)

[*After making an ear-ornament of the sprout, Mālavikā playfully strikes the Asoka with her foot.*]

King—Friend,

After taking the sprout for her ear-ornament from this tree, she has given her foot in return. By this suitable exchange between the two I consider myself to be cheated. (16)

Māla.—Is it likely that our expectations would come true ?

Bakul.—Friend, it will be no fault of yours. This Aśoka will be worthless if, even after receiving such an honour from your foot, it is slow in putting forth flowers.

King—If, O Aśoka, after being honoured by the slender-waisted lady with this foot which is resounding with the jingling anklet and is as tender as a fresh lotus, you do not put forth flowers at once, in vain do you cherish the longing common to all gay lovers. (17)

Friend, I wish to enter by first creating an opportunity for speaking.

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Vidūshaka—Come, I shall crack a joke with her.

[*Both enter*]

Nipu.—My lady, here is his lordship entering.

Ira.—My heart had already anticipated this.

Vidūshaka—[*Approaching*] Madam, is it proper for you to strike with your left foot this Aśoka, the favourite of his honour?

Both—[*In confusion*] Oh, his lordship!

Vidūshaka—Bakulavalikā, when you knew the fact why didn't you prevent her ladyship from doing this improper act?

[*Mālavikā shows fear*]

Nipu.—See, my lady, what the noble Gautama has started.

Irā.—How else would this wretch of a Brāhmana find a living?

Baku.—Sir, she is executing the queen's orders. She is therefore not responsible for this transgression. Be gracious, my lord [*Saying so, she along with herself makes Mālavikā prostrate*]

King—If it is so, you are not guilty, Get up, my good lady. [*With these words he takes her by the hand and raises her.*]

Vidūshaka—Right you are. In this matter the queen should be respected.

Page 39.

King—O charming lady of beautiful thighs, I hope your left foot, tender as a sprout, which hit the hard trunk of the tree, is not hurt. (18)

[*Mālavikā blushes*]

Irā.—(*Jealously*) Oh, my lord has a heart as soft as fresh butter.

Mala.—Come, Bakulāvalikā, let us inform the queen that the duty assigned to us has been performed.

Baku.—Then request his lordship to allow us to go.

King—My good girl, go you will. But first listen to my request for which an occasion has arisen.

Baku.—Listen attentively. May your lordship command.

King—For a long time this person has not put forth a flower of satisfaction like that. With your ambrosial touch fulfil also the longing of this person who has no other desire. (19)

Irā.—[*Suddenly appearing on the scene*]. Fulfil,—do fulfil. The Aśoka will put forth flowers only. But this person will blossom as well as bear fruit.

[*All are confused on seeing Irávatí.*]

King—[*Aside to Vidúshaka*]. What is the way out ?

Vidūshaka—What else ? Only the speed of our legs !

Page 40.

Irā.—Bakulāvalikā, you made a clever beginning ! Mālavikā, you please fulfil the request of my lord !

Both—My lady, be gracious. Who are we to enjoy the privilege of his lordship's love ? [*Exeunt ambo*]

Irā.—Oh, how untrustworthy men are ! Quite unsuspecting like a doe attracted by the song of the hunter, I put faith in your words and did not know this.

Vidūshaka—[*Aside to the King*]. Invent something now. A burglar, when caught red-handed, has to say, "I am receiving lessons in the art of house-breaking."

King—Fair lady, I had nothing to do with Mālavikā. As you delayed, I somehow diverted myself.

Irā.—You *are* trustworthy ! I never knew that my lord had found such an object for diversion. Otherwise this unfortunate person would not have acted in this way.

Vidūshaka—My lady, don't you accuse his lordship of breach of courtesy. If a casual talk with the queen's attendant by chance is made out to be a sin, then you alone are the authority for that.

Page 41.

Irā.—Well, let it be called 'a casual talk.' Why should I worry myself ? [*Departs in anger*]

King—[*Following her*] Be gracious, my lady.

[**Irāvatī**, *in spite of the girdle entangling her feet, goes on*].

King—Fair lady, it does not behove you to show indifference to a loving person.

Irā.—Rogue, your heart is not to be trusted !

King—O darling, let your disregard conveyed by the word 'rogue' be shown unto me, who is so familiar with you. But, O angry lady, you do not give up that disregard, even though solicited by your girdle falling at your feet. (20)

Irā.—Even this wretched girdle follows you. [*Taking up her girdle, she is about to strike the King with it.*]

King—This—

Angry lady, shedding copious tears, is ready to strike me violently with her golden girdle inadvertently fallen from her hips, like a row of clouds that pouring down a torrent of rain, is ready to smite the Vindhyā mountain with a streak of lightning. (21)

Irā.—Why do you make me guilty again in this manner ?

King.—O curly-headed lady, why do you hold back the proposed punishment from a guilty person like me ? In this way you enhance your charm and are still angry with your slave. (22)

Surely this at least is permissible. [*With these words he falls at her feet.*]

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Irā.—These are not the feet of Mālavikā, which would fulfil your desire for a thrill. [*Exit with her maid-servant*]

Vidūshaka—Get up. You have indeed been favoured.

King—[*Getting up, not seeing Irávatí*] What! Is my beloved gone?

Vidūshaka—Friend, it is fortunate that she has gone unreconciled owing to your immodest conduct. Let us then go away soon, lest she should return like the planet Mars retrograding to the zodiacal sign.

King—Oh, the perversity of love!

With my mind drawn towards my sweetheart, I consider her disregard of my prostration as an act of service. For, only thus it is possible for me to neglect that loving lady in her anger. (23)

[*Exit with his friend*]

End of Act III

ACT IV

Page 43.

[*Enter the love-lorn King and a female door-keeper*]

King—[*Aside*] May the tree of love, which took root with my desire for her when her name reached my ears, which put forth sprouts of passion when she crossed my vision, and which shot out buds, as it were, when the touch of her hand caused my hair to bristle visibly—make me, who is languishing, know the taste of its fruit. (1)

[*Aloud*] O friend Gautama!

Door-kseper—May your lordship be victorious! Gautama is away.

King—[*Aside*] Yes. He has been sent by me to get news about Mālavikā.

[*Entering*]

Vidūshaka—May your honour prosper.

King—O Jayasenā, just find out where queen Dhāriṇī is and how she is being amused, as her foot is aching.

Door-keeper—As Your Majesty commands. [*Exit*]

King—Friend, what is the news about her ladyship, your friend ?

Vidūshaka—The same as of a cuckoo in the clutches of a cat.

King—[*Sorrowfully*] How so ?

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Vidūshaka—The poor soul has been thrown by the tawny-eyed lady into an underground cell for valuables, as if into the jaws of death.

King—On coming to know of my meeting with her, I suppose ?

Vidūshaka—Yes.

King—Who could be so hostile to me as to incense the queen against me ?

Vidūshaka—Please listen. Parivrājikā has told me—'Yesterday her ladyship Irāvatī came to inquire about the welfare of the queen whose foot is aching ?

King—Go on.

Vidūshaka—Then she was asked by the queen if 'the favoured person' was visited by His Majesty. She replied—'Futile is your compliment, since you know that the favouriteship has now passed to your attendant.'

King—Even without explicit mention the statement makes one's suspicions fall on Mālavikā.

Vidūshaka—Then pressed by her, she apprised the queen of your misbehaviour.

King—Oh, how persistent is the anger of her ladyship ! Well, what further ?

Vidūshaka—What else but that both Mālavikā and Bakulāvalikā, their feet in chains, are now enjoying a residence in

the nether world never visited by the sunlight, like two Nága maidens.

King—Alas, alas !

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The sweet-voiced cuckoo and the bee while hovering about the blooming mango tree have been driven into its hollow by an unseasonable shower preceded by a strong wind. (2)

Is there any scope for some expedient here ?

Vidūshaka—How can there be ? For, Mādhavikā, who has been posted at the treasure-house, has been ordered by the queen—"Unless you see the seal of my signet-ring, you are not to release the wicked Mālavikā and Bakulāvalikā."

King—[*Heaving a sigh, and striking him gently*] Friend, what is to be done now ?

Vidūshaka—[*Reflecting*] There is an expedient.

King—What's that ?

Vidūshaka—[*Glancing around*] Some one may hear unseen. I shall whisper in your ear. [*Drawing near, in his ear*] Like this. [*Reveals*]

King—[*Joyfully*] Well thought. Employ it for success.

[*Entering*]

Door-keeper—Your Majesty, the queen is lying in the airy bedroom with her foot besmeared with red sandal and held in the hands of her servants, and is being amused by the holy lady with many a story.

King—Then this is an excellent occasion for my entry.

Vidūshaka—Your honour may therefore go. I shall also take some sort of present in my hand, as I have to visit the queen.

King—Go, but first take Jayasenā into confidence.

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Vidūshaka—Very well [*In her ear*] O lady, like this [*Revealing, exit*]

King—O Jayasenā, lead me to the airy bedroom.

Door-keeper—This way, Your Majesty, this way.

[*Then appear the queen lying on the bed, Parivrājikā, and the retinue in order of rank.*]

Queen—Revered lady, interesting indeed is the plot of the story.

Parivrājikā—[*Glancing around*] Your ladyship, beyond this I shall relate to you some other time. His Majesty, the lord of Vidiśā, has arrived.

Queen—Oh ! my lord ? [*attempts to get up*]

King—Have done with this painful formality—

O sweet-voiced lady, you should not trouble me and this aching foot of yours which is resting on a golden stool and is without an anklet against its wont. (3)

Dhāriṇī—Victory to my lord.

Parivrājikā—May Your Majesty be victorious.

King—[*Bowing to Parivrājikā sits down*] My queen, is your pain bearable ?

Dhāriṇī—Yes, there is some relief.

[*Enter Vidūshaka greatly agitated, with his thumb tied up with the sacred thread.*]

Vidūshaka—Save me, your honour, save me. I am bitten by a snake.

[*All feel sorry*]

King—Alas, Alas ! Where have you been wandering ?

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Vidūshaka—'I shall visit the queen'—with this in mind, I went to the pleasure-garden to gather customary flowers for her.

Queen—Alas! It is a pity that I should have myself become the cause of danger to a Brāhmaṇa's life.

Vidūshaka—There, as I stretched out my hand to pluck a bunch of Aśoka flowers, I was bitten by death itself in the form of a snake that had come out of a hollow. See, here are the two bite-marks.

Parivrājikā—It is said that the first thing to do is to cut off the bitten part. Let that be done in his case.

Cutting off or cauterizing of the bitten part or letting out of blood from the wound—these remedies if employed just after persons are bitten, may save their lives. (4)

King—Now this is a job for a poison-doctor, O Jayasenā, bring Dhruvasiddhi at once.

Door-keeper—As your Majesty commands. [*Exit*]

Vidūshaka—Oh, I am seized by this vile death.

King—Don't be alarmed. The bite may perhaps be non-poisonous.

Vidūshaka—Why shall I be not alarmed? My limbs are simmering. [*Indicates the effect of poison*]

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Queen—Ah, his contortions forebode a calamity. Hold the Brāhmana.

[*The attendants hold him hurriedly.*]

Vidūshaka—Oh, I have been your dear friend from childhood. Bearing this in mind, you will look after the welfare of my mother who will be childless.

King—Don't be afraid, compose yourself. Ere long the doctor will cure you.

[*Entering*]

Jayasenā—Your Majesty, Dhruvasiddhi, being ordered to come, begs to say, "Let Gautama be brought here."

King—Then take him to the doctor carried by eunuchs.

Jayasenā—Very well.

Vidūshaka—[*Looking at the queen*] Madam, I may or may not survive. Please excuse whatever wrong I might have done you while serving his honour.

Queen—May you live long !

[*Exeunt Vidūshaka and the female door-keeper*]

King—This poor fellow is, by nature, a coward. He has no confidence in the craft of even Dhruvasiddhi*, appropriately so called.

[*Entering*]

Jayasenā—May Your Lordship be victorious. Dhruvasiddhi requests—'Something bearing on it the mark of a snake must be furnished in connection with the 'Udakumbha' magic-rite. So let that be found.'

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Queen—There is a ring bearing the mark of a snake. Please give it into my hand afterwards.

[*Taking it, the female door-keeper starts*]

King—Jayasenā, bring me the news at once in the event of success.

Door-keeper—As Your Majesty commands.

Parivrājikā—As my heart speaks, Gautama is free from the effects of poison.

King—May it be so.

[*Entering*]

Jayasenā—Victory to Your Majesty. The effect of poison being removed, Gautama came back to himself in a moment.

Queen—Happily I am freed from blame.

Door-keeper—The minister Vāhatava requests—'Many state affairs are to be discussed. I, therefore, want the favour of an audience.'

Queen—May my lord go to attend to his duties.

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* lit. 'Infallible-cure.' There is a pun on the word.

King—This place is now exposed to the sun. And cooling treatment is recommended for this pain. Let the couch, therefore, be removed to another place.

Queen—Girls, carry out the orders of my lord.

Attendants—Very well.

[*Exeunt the queen, Parivrâjikâ and the attendants*]

King—Jayasenā take me to the pleasure-grove by the secret passage.

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Door-keeper—This way my lord, this way.

King—Jayasenā, I suppose, Gautama has finished his job.

Door-keeper—Yes.

King—Even though the plan for attaining the cherished object is singularly effective, my timid mind, believing it to be dubious, is sceptic of success. (5)

[*Entering*]

Vidūshaka—May your honour prosper. Your happy affairs have been accomplished.

King—Jayasenā, you too attend to your duty.

Door-keeper—As Your Majesty commands. [*Exit*]

King—Friend, Mādhavikā must be a simpleton. Did she not hesitate in the least ?

Vidūshaka—Having seen the queen's signet-ring she could hardly hesitate.

King—I am not referring to the signet-ring at all. She ought to have asked such like questions—"Why are these two prisoners being released ? Why have you been chosen to carry this message in preference to the queen's attendants ?"

Vidūshaka—Certainly she did. But notwithstanding my having a dull head, I proved quite ready-witted at the time.

King—Tell me, how ?

Vidūshaka—I said to her, "The king has been told by the fortune-tellers : "Your stars are portentous. Let all the prisoners be set free."

King—[*Joyfully*] Then—

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Vidūshaka—On hearing this the queen out of her regard for Irāvatī's feelings sent me with this message, making it appear as if the king was releasing all prisoners. 'That is right,' saying so, she did the job.

King—[*Embracing Vidúshaka*] Friend, dear am I to you.

Not only by virtue of intelligence friends can see the object in view—the subtle path leading to the realization of a thing can be discerned by love also. (6)

Vidūshaka—Please make haste. Having left Mālavikā with her friend in the Summer-house, I have come to meet you.

King—I am to greet her. Lead me.

Vidūshaka—Come, your honour. [*Waking about*] Here is the Summer-house.

King—[*Apprehensively*] Friend, here is Chandrikā, the attendant of your friend Irāvatī, drawing nigh while busy collecting flowers. Therefore let us conceal ourselves behind the wall.

Vidūshaka—Oh, Chandrikā* must be avoided by thieves and lovers.

[*Both do as stated*]

King—Gautama, how might your friend be waiting for me ? Come, let us look at her from this window.

Vidūshaka—All right.

[*Both stand looking at her*]

[*Enter Málaviká and Bakulâvaliká*]

*—Lit moonlight. There is a pun on the word.

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Bakulāvalikā—Friend, salute his lordship.

King—Methinks she is showing my picture.

Mālavikā—[*Joyfully*] I salute you. [*Looking at the door, sorrowfully*] Friend, you are deceiving me.

King—Friend, I am delighted at the joy and sorrow of her ladyship.

The face of the lovely lady has at once assumed both the conditions of the white lotus—the one which it presents at sunrise and the other which it exhibits at sunset. (7)

Bakulavalikā—Why, Here is his lordship in a picture !

Both—[*Bowing low*] Victory to his lordship.

Mālavikā—Friend, the other day I was not so gratified with seeing the beauty of my lord when I stood face to face with him, as I am to-day when I am looking at him in the picture.

Vidūshaka—Did you hear ? Her ladyship says—"You did not look so well, as you do in the picture. In vain do you take pride in your youth, like a chest containing jewels.

King—Friend, Women, though full of curiosity, are bashful by nature.

They long to have a full view of the handsome figure of their lovers when they meet them for the first time, and yet the glances of these large-eyed ladies do not fall fully on them. (8)

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Mālavikā—Friend, who is this lady that is being gazed at with an affectionate glance by his lordship with his face turned sideways ?

Bakulāvalikā—Why, She is Irāvati by his side.

Mālavikā—Friend, to me the king appears to be somewhat impolite in that, ignoring all the other queens, he has fixed his gaze on the face of one alone.

Bakulāvalikā—[*Aside*] Taking the king in the picture to be real, she is getting jealous ! Never mind. I shall have some fun with her. [*Aloud*] Friend, she is the king's favourite.

Mālavikā—Then why shall I worry myself ? [*Turns away in jealousy*]

King—Friend, see—

By turning away in jealousy her face with the lower lip quivering and the mark on the forehead broken by her frown, she has, as it were, given an exhibition of her teacher's instruction in graceful acting at the time of showing anger towards an erring lover. (9)

Vidūshaka—Now be ready to conciliate her.

Mālavikā—The noble Gautama also is assisting him here. [*Again wants to turn about*]

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Bakulāvalikā—[*Preventing Mālavikā*] Surely you are not angry now ?

Mālavikā—If you consider me to be angry for long, I just recall my anger.

King—[*Approaching*]

O lotus-eyed lady, why are you angry with me for my conduct shown in the picture: Here am I in person, your exclusive slave. (10)

Bakulāvalikā—Victory to your lordship.

Mālavikā—[*Aside*] Strange indeed that I got angry with the king in the picture. [*With a bashful look on her face she folds her hands*]

(*The king shows nervousness of love*]

Vidūshaka—Why do you look indifferent ?

King—Owing to the untrustworthiness of your friend.

Vidūshakā—Such a lack of trust in her ladyship !

King—Listen—

Standing within the range of my sight in the dream, she vanishes in a trice. Coming within the clasp of my arms, your friend slips away instantly. Thus, afflicted as I am with the agony of love by this phantom of union, how can my mind, O friend, have any confidence in her ? (11)

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Bakulāvalikā—Friend, his lordship has been duped many a time. Now make yourself worthy of his confidence.

Mālavikā—But, friend, to an unfortunate person like me a union with his lordship is denied even in a dream.

Bakulāvalikā—What has his lordship to say to this ?

King—'Tis idle to make a reply. I offer my own self to your friend in the presence of the fire of Cupid. She is not to serve me. I am to serve her in private. (12)

Vidūshaka—[*Walking about, excitedly*] O Bakulāvalikā, here is a deer damaging the leaves of the young Aśoka. Come, let us drive it away.

Bakulāvalikā—Very well [*Starts*]

King—Friend, in the same way you ought to be all careful at this moment when we need protection.

Vidūshaka—Need Gautama be instructed even to this effect ?

Bakulāvalikā—[*Walking about*] Noble Gautama, I shall keep dark—You guard the door-way.

Vidūshaka—Right.

[*Exit Bakulāvalikā*]

Vidūshaka—I shall seat myself on this crystal pavement. [*Doing so*] Oh, how pleasant is the touch of this excellent stone ! [*Goes off to sleep*]

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[*Mālavikā stands full of fear*]

King—O fair lady, give up the fear of union with me who has been long since yearning for you. Adopt the conduct of the Atimukta creeper towards me who has assumed the role of a mango tree.

Mālavikā—For fear of the queen I can't do what is dear to me.

King—Oh, fear not.

Mālavikā—[*Tauntingly*] In the presence of her ladyship I witnessed the courage of my lord who fears not.

King—Politeness, O Bimba-lipped one, is the family vow of the descendants of Bimbaka; nevertheless; O large-eyed lady, what life I have depends entirely on the hope of obtaining you. (14)

Therefore, favour this person now who has long been in love with you. [*Gesticulates embracing*]

[*Mālavika gesticulates avoiding*]

King—[*Aside*] Charming indeed are the actions of young ladies in love-sport. For—

All a-quiver, she stops my hand as my fingers fumble with her girdle. She screens her breasts with her hands as I clasp her for a close embrace. She turns away her face with long eye-lashes as I raise it for a kiss. Even by a show of resistance she assuredly brings me the pleasure of the fulfilment of my desires. (15)

[*Enter Irāvatī and Nipuṇikā*]

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Irāvatī—O Nipuṇikā, my girl, did Chandrikā really tell you that the noble Gautama was seen sleeping alone on the summer-house terrace ?

Nipuṇikā—Otherwise how could I dare tell your ladyship?

Irāvatī—Then let us go there to inquire after my lord's dear friend lately saved from danger and...

Nipuṇikā—My lady, your sentence seems to be incomplete.

Irāvatī—And to propitiate my lord in the picture.

Nipuṇikā—Why not propitiate the king himself?

Irāvatī—O silly girl, my lord whose heart is now transferred to another is for me as good as drawn in a picture. This attempt is only to make amends for my incivility.

Nipuṇikā—This way, my lady, this way.

[*Both walk about*]

[*Entering*]

Maid-Servant—Victory to your ladyship. The queen says, "It is no time for me to be jealous. But just to add to the great regard I have for you, Mālavikā has been put in fetters along with her friend. If you approve that I do a good turn to my lord, I shall do so. Please tell me what you desire."

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Irāvatī—O Nagarikā, inform the queen—Who am I to direct her ladyship? She has done me a favour by putting the attendants in fetters. By whose grace do I prosper, if not hers?

Maid-Servant—Very well. [*Exit*]

Nipuṇikā—[*Walking about and seeing*] My lady, here at the door of the summer-house has the noble Gautama gone off to sleep while sitting, like a bull in the market-place.

Irāvatī—O dear me! I hope the evil effect of poison is not still lingering.

Nipuṇikā—His face wears a pleasing look. Besides, he has been treated by Dhruvasiddhi. Therefore nothing untoward should be apprehended in his case.

Vidūshaka—[*Talks in sleep*] O lady Mālavikā.

Nipuṇikā—Has my lady heard? To whom can this wretched rogue ever be a friend*? Having all these days filled his stomach with our sweetmeats offered to him on the occasion of the invocation of blessings, he now talks of Mālavikā in his sleep.

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Vidūshaka—May you surpass Iravatī ?

Nipuṇika—This is too much. From behind the pillar, with this wooden stick crooked as a snake I shall frighten this wretch of a Brahmaṇa who is afraid of serpants.

Irāvatī—This ungrateful fellow certainly deserves this punishment.

[*Nipuṇikā throws the wooden stick at Vidūshaka*]

Vidūshaka—[*Walking up with a start*] Help, help! A snake has fallen on me.

King—[*Approaching in all haste*] Friend, fear not, fear not.

Mālavikā—[*Following*] My lord, pray don't go out in haste. 'A snake,' that is what he says.

Irāvatī—O dear me! My lord is running in this very direction.

Vidūshaka—[*With a laugh*] What, a wooden stick! I however thought that I had got the reward of my making a wound with the Ketaki thorns and passing it off as a snake-bite.

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* There may be a pun here. The original Sanskrit word for 'friend' is 'आत्मनीन:' which also means 'the jester in a play.'

[*Entering with a toss of the curtain*]

Bakulāvalikā—Don't you enter, my lord. Here is seen something looking like a crawling snake.

Irāvatī—[*Approaching the king from behind the pillar*] I hope this day-appointment of the couple proved fruitful without any hitch.

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[*All are upset on seeing Irāvatī*]

King—O dear, 'tis a novel greeting.

Irāvatī—Bakulāvalikā, fortunately your vow with regard to your role as a go-between has been redeemed.

Bakulāvalikā—May my lady be gracious. Does the god of rain forget the earth, simply because the frogs croak ?

Vidūshaka—Oh, no. At the mere sight of your ladyship, his lordship has forgotten your disregard of his prostration. But your ladyship does not relent even now.

Irāvatī—Even if I am angry, what can I do ?

King—It does not behove you to be angry without cause. For—

O fair lady, has your face ever worn an expression of anger without cause even for a moment? Say how can the night have the orb of the moon eclipsed by the planet Rahu, except on a full-moon day. (16)

Irāvatī—'Without cause'—finely said indeed, my lord! If I show anger at my good fortune passing on to another, I only expose myself to ridicule.

King—You misinterpret it. But I, as a matter of fact, see no ground for your anger. For—

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In spite of an offence, attendants ought not be kept in bondage on festal days. For this reason these two were

released by me, and they have come to pay their homage to me. (17)

Irāvatī—O Nipuṇikā, go and tell the queen, "To-day indeed I have seen your partiality for me!"

Nipuṇikā—All right. [*Exit*]

Vidūshaka—Oh, what a mishap! The domesticated pigeon escaping from confinement has fallen a prey to a kite.

[*Entering*]

Nipuṇikā—[*Aside to Irāvatī*] My lady, Mādhavikā whom I met by chance told me that it happened like this [*Whispers in her ear*]

Irāvatī—[*Aside*] I see. Truly, this plan must have been devised by this wretch of a Brahmaṇa.

[*Looking at Vidūshaka, aloud*] This is the policy of this minister of love-affairs.

Vidūshaka—Madam, if I ever read even a single syllable of policy, may I forget even the Gāyatrī.

King—[*Aside*] How shall I extricate myself from this difficulty?

[*Entering*]

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Jayasenā—[*In agitation*] Your Majesty, the princess Vasulakshmī, while running after a ball, was greatly frightened by the tawny monkey. Sitting on the queen's lap and trembling like a tender leaf in the wind, she does not recover herself at all.

King—Alas! Children are naturally timid.

Irāvatī—My lord, go in haste to comfort her lest her condition caused by the fright should grow worse.

King—I shall presently bring her round. [*Goes off in haste*)

Vidūshaka—[*Aside*] Well done, O tawny monkey. You have well saved your friend from the difficulty.

[*Exeunt the King with his friend, Irāvatī, Nipuṇikā and the female door-keeper*]

Mālavikā—Friend, as I think of the queen my heart trembles, I know not what I shall have to experience next.

[*Voice behind the scenes*]

How wonderful ! Even before five nights had expired since the fulfilment of its longing, the golden Aśoka is laden with buds. I shall just inform the queen.

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[*Both are delighted to hear it*]

Bakulāvalikā—Cheer up, my friend. The queen is ever true to her word.

Mālavikā—Then let us follow the keeper of the pleasure garden.

Bakulāvalikā—Very well.

[*Exeunt ambo*]

End of Act IV.

ACT V

Page 64.

[*Enter the female Garden-keeper*]

Garden-keeper—I have finished the construction of the dais round the golden Aśoka which has been duly honoured. I shall now inform the queen that I have executed her orders. [*Walking about*] Oh ! The gods seem to be gracious towards Mālavikā. The queen, who was so wroth with her, will now be favourably disposed towards her on hearing the news of the golden Aśoka. Where would the queen be ? [*Looking round*] Oh, here is the hunchback, Sārasaka, the

confidant attendant of the queen, coming out of the quandrangle and carrying with him a box sealed with lac. [*Enter the hunchback as stated*]

Garden-keeper—[*Approaching*] Sārasaka, where are you going ?

Sārasaka—Madhukarikā, the daily fee has to be given to the learned Brāhmaṇas. I am going to deliver it into the hands of the noble priest*.

Garden-keeper—What for ?

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Sārasaka—Ever since it was heard that the Senāpaṭi had appointed prince Vasumitra as the guard of the sacrificial horse, the queen gives away in charity eighteen golden coins to the deserving for the safety of the prince's life.

Garden-keeper—Right. But where is the queen and what is she doing ?

Sārasaka—Sitting on a seat in the 'auspicious mansion', she is hearing from her clerks the letter sent by her brother Vīrasena from Vidarbha.

Garden-keeper—But what is the news about the king of Vidarbha ?

Sārasaka—It is reported that the king of Vidarbha has been subjugated by the victorious forces of our king under the command of Vīrasena and his cousin Mādhavasena has been set free. Further, he has sent an envoy to our king with a present of costly jewels, vehicles, and a body of attendants mostly women artists. The envoy will interview His Majesty to-morrow.

Garden-keeper—Go, do your work. I too shall see the queen.

[*Exeunt ambo*]

End of the Interlude

***पुरोहित—a family priest, a domestic chaplain.**

[*Enter the Female Door-keeper*]

Door-keeper—I have been ordered by the queen who is engrossed in doing honour to the Aśoka—'Request my lord that I wish to see the splendour of the blossoming Aśoka in his company.' I shall in the meantime wait for His Majesty who is now holding his court. [*Walks about*]

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[*Behind the scenes, two bards*]

First—Fortunately Your Majesty has vanquished your foes by means of your forces.

You, delighting in the sweet songs of the cuckoos, spend the springtide in the gardens on the banks of the Vidiśā like Cupid himself in the company of Rati ; while your enemy, O giver of boons, lies prostrate along with the trees on the banks of the Varadā, which served as posts to tie the victorious elephants belonging to you who are so mighty. (1)

Second—O God-like king, the exploits of both you and Kṛṣṇa with regard to the Vidarbhas* have been celebrated in verse by the poets out of hero-worship—of you who has snatched perforce the glory of the Vidarbha by means of his forces, and Kṛṣṇa who forcibly carried off Rukminī by the might of his arms as massive as the iron-bars of a gate. (2)

Door-keeper—Oh, his lordship is coming in this very direction, his departure being announced by shouts of victory. I also, moving a little out of his way, shall resort to the arch of this front terrace. [*Stands aside*]

[*Enter the king with his friend*]

King—Thinking on the one hand that the union with my beloved is far from easy and hearing on the other that the king of Vidarbha has been subdued by my forces, my heart grieves as well as rejoices like the lotus beaten by showers in sunshine. (3)

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* क्रथकैशिका: is another name of Vidarbhas.

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Vidūshaka—So far as I see, your honour will be thoroughly happy.

King—How ?

Vidūshaka—To-day, I understand, the queen said to the learned Kauśikī, "Revered lady, since you pride yourself on your art of decoration, why not robe Mālavikā in a wedding-dress of the Vidarbha style." And accordingly Mālavikā has been adorned by her exquisitely. Her Majesty may perhaps fulfil your desire also.

King—Friend, it is quite possible, judging from the previous conduct of Dhāriṇī who has lost all sense of jealousy out of her regard for me.

Door-keeper—[*Approaching*] Victory to Your Majesty. The queen begs to say, " Please make my toil fruitful by witnessing the splendour of the blossoming of the golden Aśoka."

King —Is the queen there ?

Door-keeper—Why, yes. Leaving the ladies of the seraglio, who were pleased at being duly honoured, she is awaiting Your Majesty with her attendants led by Mālavikā.

King—[*Looking joyfully at Vidūshaka*] Jayasenā, lead the way.

Door-keeper—This way, Your Majesty, this way. [*All walk about*].

Vidūshaka—[*Observing*] O friend, in the pleasure-garden the spring appears to be somewhat past its youth.

King—You are right.

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The waning youth of the season when tne Kurbaka flowers lie scattered everywhere and the mango trees are breaking under the weight of their fruit, makes the mind wistful. (4)

Vidūshaka—[*Walking about*] Hallo, here is the golden Aṣoka which is wearing a mantle of flowers as it were. Please look at it.

King—Rightly was it slow in putting forth flowers. For, now it wears an extraordinary splendour. See—the flowers of all the Aśoka trees that were first in displaying the wealth of springs are transferred, as it were, to this Aśoka, of which the longing has been satisfied. (5)

Vidūshaka—Oh, be confident. Even though we are near, Dhāriṇī allows Mālavikā to remain by her side.

King—[*Joyfully*] Friend, see—

Here is the queen coming forward to greet me with my beloved respectfully following her, like the Earth herself with the goddess of Royalty who has forgotten to take the lotus in her hand. (6)

[*Enter Dhariṇí, Parivrájiká and Málaviká and the attendants in order of rank*]

Mālavikā—[*Aside*] I know the reason why I am robed in wedding attire. Nevertheless, my heart trembles like water on a lotus-leaf. But at the same time my left eye throbs again and again.

Vidūshaka—O friend, her ladyship Mālavikā appears exquisitely beautiful in a wedding dress.

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King—I see her—who,

Clad in a silken robe not hanging very loosely and decked with a number of ornaments, appears to me like a night in the month of Chaitra with stars in the mistless sky* and the moon about to rise. (7)

Queen—[*Approaching*] Victory to my lord.

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* Lit. with the stars free from mist.

Vidūshaka—May your ladyship prosper.

Parivrājikā—Victory to Your Majesty.

King—Revered lady, I salute you.

Parivrājikā—May you gain the desired object.

Queen—[*With a smile*] My lord, this Aśoka tree has been fixed as a rendezvous for you and the young ladies.

Vidūshaka—Oh, you are favoured.

King—[*Blushes and walks round the Aśoka*].

This Aśoka is not at all undeserving of such honours by your ladyship, since in contempt of the command of the goddess of Spring it has shown its regard for your effort by blossoming. (8)

Vidūshaka—O friend, without the least fear look at this, that is in full bloom.

Queen—At whom ?

Vidūshaka—Madam, at the floral beauty of the golden Aśoka.

[*All sit down*]

King—[*Looking at Mālavikā, aside*] Painful indeed is separation even in close proximity.

I am the Chakravāka bird, and my beloved is, as it were, its mate. Dhāriṇī, not permitting our union, is like the night. (9)

[*Entering*]

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Chamberlain—Victory to Your Majesty. Sire, the minister begs to say : "Among the presents from the kingdom of Vidarbha, there were two women artists who were not presented to Your Majesty, as they were exhausted by the fatigue of the journey. Now that they are fit to appear before you, Your Majesty may be pleased to give orders."

King—Usher them in.

Chamberlain—As Your Majesty commands. [*Going out, and re-entering with them*] This way, ladies, this way.

First—[*Aside, to the other*] Friend Madanikā, my heart feels cheerful as I enter the wonderful royal palace.

Second—Jyotsnikā, so does mine. There is indeed a popular saying that the state of one's heart augurs the coming joy or sorrow.

First—May that be true now.

Chamberlain—Here is His Majesty with the queen. Ladies. you may approach.

[*Both advance*]

[*Mālavikā and Parivrājikā exchange glances on seeing the two maids*]

Both—[*Bowing low*] Victory to the king. Victory to the queen.

King—In what art are you skilled ?

Both—Your lordship, we are conversant with music.

King—Queen, take one of these two.

Queen—Mālavikā, look here. Which of the two would you like to have as your companion in music ?

Both—[*Looking at Mālavikā*]. Oh, the princess ! [*Bowing*] Victory, victory to the princess. [*Both of them shed tears along with Mālavikā*].

[*All stand looking in wonder*]

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King Who are you ? Who is she ?

Both—Your Majesty, she is our princess.

King—How ?

Both—Your lordship may please listen. She is Mâlavikā, the younger sister of prince Mādhavasena whose release was brought about by your lordship after subduing the king of Vidarbha.

Queen—What! Is she a princess? I have indeed profaned the sandal-wood by using it for sandals.

King—How was her ladyship reduced to this plight?

Mālavikā—[*Sighing, aside*] By the decree of fate.

Second.—Your lordship may please listen. When our prince, Mādhavasena, fell into the hands of his kinsman, his minister, the noble Sumati, secretly took her away, leaving behind the attendants like us.

King—This much I have already heard. What next?

Second—Your lordship, we know nothing beyond this.

Parivrājikā—I, the ill-starred one, shall relate further.

Both—Princess, her voice is like that of the noble Kauśikī.

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Mālavikā—Why, it is she herself.

Both—The noble Kauśikī is difficult to recognize in the garb of an ascetic. Revered lady, we salute you.

Parivrājikā—May you fare well.

King—What! Revered lady, is this the circle of your friends?

Parivrājikā—Yes.

Vidūshaka—Revered Madam, then please relate to us the rest of her ladyship's story.

Parivrājikā—[*Painfully*] Then listen. Please know that Sumati, the minister of Mādhavasena, was my elder brother.

King—I see. What next?

Parivrājikā—Having removed me and the princess whose brother had fared so badly, he joined a caravan bound for Vidiśa with a view to her engagement with you.

King.—What next?

Parivrājikā—The caravan after the day's journey, encamped in a forest to rest.

King—And then ?

Parivrājikā—Then,

There appeared a gang of bandits who had quiverbands tied across their chests, who wore caps of peacock-plumes reaching down to their ears, who had bows in their hands and were shouting, and who were irresistible on account of their sudden onslaught. (10)

[*Mālavikā gesticulates fear*]

Vidūshaka—Madam, don't be afraid. The revered lady is relating a past event.

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King—Then what happened ?

Parivrājikā—Then after giving battle for a short while, the escort of the merchants was put to rout by the bandits.

King—Revered lady, the sequel must be painful to hear.

Parivrājikā—Then my brother

Anxious to save at that fateful hour the princess who was afraid of molestation at the hands of the marauders, paid with his dear life the debt to his master whom he loved. (11)

First—Alas, Sumati was killed !

Second—That is why our princess has been reduced to this plight.

[*Parivrājikā sheds tears*]

King—Revered lady, such is the fate of brave men*. The gentleman who showed himself so worthy of his master's salt should not be lamented. What next ?

Parivrājikā—Then by the time I, who had fainted, came to, the princess was nowhere to be seen.

King—Your revered ladyship has indeed undergone severe tribulations.

*Lit. mortals.

Parivrājikā—Then having consigned the body of my deceased brother to fire, I, whose grief of widowhood was revived, came over to your kingdom and put on the orange-coloured robes of an ascetic.

King—This is the right path for the good. What next ?

Parivrājikā—Then the princess, who went from the foresters to Virasena and from him to the queen, was again seen by me when I gained admission into the queen's apartments. This is the end of my story.

Malavikā—[*Aside*] I wonder what his lordship would say now.

King—Oh, calamities bring humiliation in their train. For,

This lady, fit to bear the title of queen, has been treated as a maid servant, even as one might use a silk garment for a bathing cloth. (12)

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Queen—Revered lady, it was improper on your part not to have told us that Mālavikā was of noble birth.

Parivrājikā—God forbid ! Not so. I had a reason for keeping silent.

Queen—What's that reason ?

King—If it may be told, please tell it.

Parivrājikā—Please listen. This lady, while her father was alive, was told in my presence by a certain sage whose words were infallible and who had arrived there during his wanderings, that after undergoing servitude for a period of one year she would obtain a husband worthy of her. Hence I consider that I did well in biding my time, seeing that the prophecy about her, which was bound to come true, was being fulfilled by her being in your service.

King—It was but proper that you bided your time.

Chamberlain—Sire, I was interrupted by this other story. The minister begs to say, "We have decided as to what is to be done with regard to Vidarbha. I only want to know Your Majesty's wishes."

King—Maudagalya, I now wish to establish two kingdoms for the two gentlemen, Yajñasena and Mādhavasena who are cousins.

Let the two rule separately over the territories on the northern and the southern banks of the Varadā, as the moon and the sun, dividing between themselves, rule over the night and the day. (13)

Chamberlain—Your Majesty, I shall communicate it to the Council of Ministers.

King—[*Signifies his consent with his finger*]

First—[*Aside, to Mālavikā*] Pricess, it is a matter for congratulation that our prince will be established in half of the kingdom.

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Mālavikā—This in itself is to be considered a great thing that he has been saved from peril of his life.

[*Entering*]

Chamberlain—Victory to Your Majesty. The minister, begs to say, "Excellent is Your Majesty's suggestion. The same is the view of the Council of Ministers. For,

The two kings, bearing the burden of the kingdom equally divided between them and causing no trouble to you on account of mutual restraint will abide by your command, as the two chariot horses, bearing the yoke equally between them and showing no bad temper owing to mutual check, obey the charioteer." (14)

King—Then ask the Council of Ministers to write to Vīrasena, the Commander-in-Chief, to do accordingly.

Chamberlain—As Your Majesty commands. [*Going out and re-entering with a letter accompanied by a present*] Your Majesty's commands have been executed. But here is a letter along with a present received from His Majesty Pushpamitra, the Senāpati. Your Majesty may be pleased to look through it.

[*Rising up abruptly, the king takes it with due courtesy and hands over the present to the attendant*]

[*And gesticulates the opening of the letter*]

Queen—[*Aside*] Oh, my heart was already anxious for it. After hearing about welfare of the revered sire, I shall have some news of Vasumitra. Surely the Senāpati has appointed my son to a high office.

King—[*Sits down and reads*] Blessings. Pushpamitra, the Senāpati, affectionately embraces his son, the long-lived Agnimitra who is at Vidiśā, and informs him from the sacrificial camp.—Be it known to you that the horse which I, who had consecrated myself for the royal sacrifice, let loose to wander about unchecked in the charge of Vasumitra with an escort of a hundred persons and which was to return after a year was seized by a cavalry regiment of the Yavanas while it was wandering on the Southern bank of the Sindhu. Then there ensued a fierce battle between the two armies.

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[*The queen exhibits dejection*]

King—What, it came to such a pass ! [*Reads further*]. Then Vasumitra, the renowned bowman, having defeated his enemies, got back my noble horse that was being forcibly carried away. (15)

Queen—This makes me breathe again.

King—[*Reads the remaining portion of the letter*] Now that my horse has been brought back by my grandson, I

shall complete my sacrifice, as did Sagar whose horse was brought back by Aṃśumat. So, giving up all feeling of anger, you should now come without delay, to attend the sacrifice along with your queens.

King—I esteem it a favour.

Parivrājikā—I congratulate you both on the victory of your son. [*Looking at the queen*] By your husband you were placed foremost among the praiseworthy wives of heroes. Now from your son you have got the title 'the mother of a hero.'

Vidūshaka—Madam, I am very glad that the son has taken after his father.

Parivrājikā—The young elephant has but imitated the lordly one.

Chamberlain—My lord, this prince—

Does not fill our minds with wonder by such a display of valour, inasmuch as an august and irresistible person like yourself is his father as the sage Aurva is of the fire that consumes the water of the ocean. (17)

King—Maudgalya, let all the inmates of the prison, including Yajñasena's brother-in-law, be set at liberty.

Chamberlain—As Your Majesty commands. [*Exit*]

Queen—Jayasenā, go and inform Irāvati and other ladies of the harem of the news of the victory of our son.

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Door-keeper—Very well. [*Starts to go*]

Queen—Just come here.

Door-keeper—[*Turning back*] Here am I.

Queen—[*Aside, to the door-keeper*] Having informed Iravatī of the promise I made to Mālavikā when I assigned her the task of fulfilling the longing of the Aśoka and also of her noble birth, plead with her on my behalf, requesting that she should not make me false to my word.

Door-keeper—As Your Majesty commands. [*Going out and re-entering*] My lady, I have been loaded* with the ornaments given to me by the ladies of the harem out of their joy at the victory of your son.

Queen—No wonder. This good fortune is as much theirs as mine.

Door-keeper—[*Aside, to the queen*] My lady, Irāvatī further begs to say: "The word already given by the all-powerful queen was right indeed. It is not proper to go back upon it."

Queen—Revered lady, with your permission I give the hand of Mālavikā to my lord as originally intended by the noble Sumati.

Parivājikā—Even now you have full authority over her.

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Queen—[*Holding Mālavikā by the hand*) My lord, please accept this reward befitting the happy news. [*The king keeps silent out of shyness*]

Queen—[*With a smile*] What, does my lord slight me?

Vidūshaka—Madam, it is the way of the world that all new bridegrooms are bashful.

[*The King looks at Vidūshaka*]

Vidūshaka—Or rather, his lordship wishes to accept Malavikā when she has been favoured with the title of queen by Your Majesty as a special token of love.

Queen—As she is a princess, the title of queen is already hers by the mere fact of her noble birth. What is the good of repetition?

Parivrājikā—No, not so.

O blessed lady, precious stones, though dug out of a mine, are not to be set in gold unless they are polished. (18)

Queen—[*Remembering*] Excuse me, revered lady. In the talk of the happy event I forgot the proper thing to do. Jayasenā, just go and bring a silk garment.

* lit. 'have become a casket of.'

Door-keeper—As Your Majesty commands. [*Going out and re-entering with the silk garment*] Your Majesty, here it is.

Queen—[*Having veiled Málaviká with it*] My lords please accept her now.

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King—Your ladyship, since it is your command, I dare not go counter to it.

Parivrājikā—Aha ! She has been accepted.

Vidūshaka—Oh, how well disposed is the queen towards your honour.

[*The queen looks significantly at the attendants*]

Attendants—[*Approaching Málaviká*] Victory to the queen.

[*The queen looks at Parivrájiká*]

Parivrājikā—Considering you, it is nothing strange.

Noble wives, who love their husbands dearly, serve them even to the extent of admitting a rival ; the great rivers bear to the ocean the waters of hundreds of other streams. (19)

[*Entering*]

Nipuṇikā—Victory to your lordship. Irāvatī begs to say, "In sinning against my lord by disregarding his courtesy, I in fact acted in a way favourable to him. Now that his desire has been fulfilled, my lord should honour me by only showing his favour.

Queen—Nipuṇikā, his lordship will certainly accede to her request.

Nipuṇikā—Thank you.

Parivrājikā—Your Majesty, if it should so please you, I would like to go and congratulate Mādhavasena who has achieved his object by this matrimonial alliance with you.

Queen—Revered lady, it is not proper for you to leave us.

King—Revered lady, in my letters I shall drop a few lines conveying congratulations on your behalf to his honour.

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Parivrājikā—Your love leaves me no choice.

Queen—My lord, command me what further service can I render to you.

King—What further service could there be ? Nevertheless, I wish this—

O queen, may you always be favourably disposed towards me ! this alone you should keep in mind.

[*Bharatavākya*]

As for the wishes of the subjects such as the removal of public calamities, it is not possible that they will not remain fulfilled when Agnimitra is their ruler. (20)

[*Exeunt omnes*]

End of Act V of Mālavikāgnimitra written by Kālidāsa.

APPENDIX I

KALIDASA

1. The life of Kālidāsa

Kālidāsa, the author of Mālavikāgnimitra is beyond dispute the greatest of Indian poets and dramatists. But unfortunately we know next to nothing of his life and age. The poet has observed complete reticence about himself in his works. In the words of Hazlitt "he was the least of an egotist that it was possible to be."

There are indeed traditional stories about Kālidāsa. But these tales are late, unverifiable and even mutually conflicting and are, therefore, not of much value. 'It almost looks as if—to adopt an idea beautifully described in his poem Kumārasambhava—Time not only destroyed the life but the life-record as well of this Lord of Hearts (Manmatha) and made him Ananga (bodiless) and Kathavaśesha (reduced to a mere name). The life of Kālidāsa cannot be brought by human love or labour into the world of facts and has become a wanderer in Legend-Land.'

2. The date of Kālidāsa

The date of Kālidāsa is still one of the unsettled problems of Indian Chronology. The dates assigned to him cover the vast period of two thousand years—from the 8th century B.C. to the 12th century A.D.! It is however probable to fix the upper and lower limits of Kālidāsa's date and so to reduce this period.

The earliest mention of Kālidāsa's name occurs in the Aihole Inscription dated 634 A.D. Bāṇa, who belonged to the first half of the 7th century A.D., pays a high tribute to

Kālidāsa in his introduction to Harshacharita. Bhavabhūti, who lived in the 8th century A.D., also refers to Sakuntalā in his Mālatīmādhava. We may, therefore, reject all theories that place Kālidāsa beyond the 7th century A.D. It also follows that the tales connecting him with King Bhoja who ruled at Ujjain in the 11th century A.D. are totally worthless.

On the other hand Mr. Hippolyte Fauche assigns the 8th century B.C. to the poet. His argument is that Kālidāsa must have lived during the reign of the posthumous child of king Agnivarṇa who is described in the last canto of Raghu-vaṃśa. This is a mere fanciful assumption. If the poet was living at that time, he would have described that king also. The fact that no later king of the solar race is described in Raghuvaṃśa does not lead to the conclusion that there were no such later kings. As a matter of reality, the Vishnu Purāṇa mentions as many as thirty-seven kings who reigned after Agnivarṇa.

Before assigning a probable date to Kālidāsa we may state that the tradition, in so far as it associates the poet with king Vikramāditya as his patron, is universally admitted. But the question still remains as to who this king was and when he flourished.

Most of the modern scholars, especially European, place Kālidāsa in the reign of the imperial Guptas (from 300 A.D. to 650 A.D.) Both Chandragupta II (375-513 A.D.) and Skandagupta (455-480 A.D.) adopted the title of Vikramāditya. The Gupta period was celebrated for a revival of Sanskrit learning and arts, and Kālidāsa is likely to have flourished in such an age. The horse sacrifice mentioned in the Mālavikāgnimitra may very well allude to the performance of that rite by Samudragupta. Kālidāsa's Prākrita also seems to belong to that period. The Kumārasambhava's title may be a covert compliment on the birth of young Kumāragupta, the son and successor of Chandragupta II. The Vikramā-

ditya, therefore, with whom Kālidāsa is associated in tradition seems most naturally to be Chandragupta II who reigned from 380 A.D. to 413 A.D. Kalidasa may then safely be placed about 400 A.D. A.B. Keith holds the same view.

The opinion that Kalidasa belongs to the Gupta period appears to be erroneous. The facts stated above in support of it are not entirely correct and further do not warrant the conclusion deduced from them. In the first place there is no basis for the view that the horse-sacrifice stated in the Mālavikagnimitra is Samudragupta's horse-sacrifice. The play mentions Pushpamitra as the initiator of the sacrifice, and there is no justification to take it as referring to somebody else. Secondly, the statement that Kālidāsa's Prākrita belongs to the Gupta period is no more than a conjecture. Thirdly, the ingenious implication read in Kumārasambhava's title is a mere assumption. Lastly, though Kālidāsa no doubt belonged to the period of the revival of Hindu culture, it does not follow that it was the Gupta period.

Indian tradition mentions Kālidāsa as a contemporary and a court-poet of king Vikramāditya who ruled at Ujjain and founded the era after him which is accepted as commencing with 57 B.C. Some scholars once did not take this date to be correct, but brought Vikramāditya down to A.D. 544, propounding what was known as the Korur theory. According to this theory, based on Fergusson's suggestion, the era of 57 B.C. commemorated a real victory over the Hunas in A.D. 544, the reckoning being antedated 600 years. Max Muller also held the view but on different grounds that Kālidāsa flourished about the same period. The theory has been definitely demolished by the discovery of the Mandasor Inscription which is dated Samvat 494, thereby showing conclusively that the Vikrama era existed before A.D. 544. The 1st century B.C. which the Indian tradition assigns to Kālidāsa is further supported by very cogent arguments. A terra-

cota plaque was discovered at Bhitā, which depicts a scene from Act I of Śakuntalā. On archaeological grounds it is believed to be earlier than the Christian era. Aśvaghośa, the author of Buddhacharita, has numerous ideas and passages similar to those occurring in the works of Kālidāsa. Now Aśvaghośa was more of a philosopher than of a poet and may with greater probability be supported to have borrowed from Kālidāsa. Aśvaghośa was a contemporary of Kanishka and lived about 78 A.D. Kālidāsa, therefore, will have to be placed earlier than 78 A.D. Dr. Peterson also corroborates this view when he says, " Kālidāsa stands near the beginning of the Christian era, if, indeed, he does not overtop it.'

Internal evidence too points to the same conclusion. The references to astronomy and law of inheritance and the penalty for theft in Śakuntalā indicate a period before the Christian era. The artificiality of diction and the fondness for long compounds and *double entendre* which marks the writings of Daṇḍiṇ, Baṇa, Bhavabhūti and others who flourished about the 7th century A.D. are entirely absent in Kālidāsa's writings, This requires a period of six or seven centuries to bring about such a revolution in the style of literary composition.

It thus seems that the Indian tradition according to which Kālidāsa lived in the 1st century is not wrong.

3. The works of Kālidāsa.

The following works are indisputably acknowledged to be Kālidāsa's :—

(*i*) शकुन्तला (*ii*) विक्रमोर्वशीय (*iii*) मालविकाग्निमित्र (*iv*) रघुवंश (*v*) कुमार सम्भव (*vi*) मेघदूत. ऋतुसंहार also is recognised to be a work of Kālidāsa, but there are some critics who contest its claim to his authorship. An effort is made to fix the sequence of the composition of these works. But this is merely conjectural and the arguments advanced are more childish than mature, more ridiculous than serious. That such an attempt is made

without any data to go upon, only shows the puerile lengths to which sometimes even the most learned scholarship goes.

4. The birth-place of Kālidāsa

The birth-place of Kālidāsa is as much a matter of doubt and uncertainty as is his date. The questions of his place of birth, parentage, family etc., must remain unanswered. The most widely accepted notion which has tradition for its basis is that he belonged to Benares. In view of his references to Ujjain in his poems, especially Meghadūta, which betray his love for that city, it is thought that he was born there. But the data for such an inference is too meagre. The claim has also been advanced that he was a native of Bengal. There is nothing at all to support such a wild claim. Some would fain make him an inhabitant of Kashmir, for he happens to be the only poet who describes a saffron flower which grows in Kashmir alone. There are others who drag him as far as Ceylon and make him a contemporary of king Kumāradāsa. This is a mere myth. In the labyrinth of these conflicting claims we must remain content with the simple assertion that Kālidāsa was born somewhere in India !

5. Kālidāsa as a man.

Though the works of Kālidāsa throw no light on his life, they give us some insight into him as a man. Brāhmana by birth he was a devout worshipper of Śiva but not at all a sectarian. He shows first-hand acquaintance with court-life and never hints, directly or indirectly, at being ever in straitened circumstances. His writings further reveal him to be a man possessed of a noble nature, a pure mind and a high soul. He seems to have been equally at home in the village and in the city, in the sublime solitudes of Nature and in the din and bustle of the busy haunts of life. His delineation of Nature and of Indian men and manners is vivid and accurate.

It is evident that he was a great traveller. He shows familiarity not only with North India but also with the South. His description of Raghu's expedition of conquest and of the journey of the cloud-messenger shows his intimate acquaintance with the geography of India.

Unlike most poets he appears to have been very popular during his life-time. He was an admirer of hunting as a sport and describes its wholesome effects with the spirit of a sportsman. He is sometimes represented as a voluptuary. There could not be a more false and malicious estimate. Though fond of pleasures and liberal in his outlook and views, he seems to have been a man who believed in virtue and exalted it as against vice.

He was well-versed in the scriptural lores, in grammar, in rhetoric and in philosophy. His knowledge of the Vedas, the Upanishads, the Purāṇas, the philosophical systems of Saṃkhya, Yoga and Vedānta, Medicine and the rudiments of Astronomy goes to prove that he was a widely read man. He also knew many of the truths of geography and natural science. A most cultured, accomplished and learned but modest gentleman, Kālidāsa was familiar with the graces, the refinements and the charms of human life. Ryder, like a true artist, draws a pen-picture of our poet in the following beautiful words :—

" One feels certain that he was physically handsome and the handsome Hindu is a worderfully fine type of manhood. One knows that he possessed a fascination for women, as they in turn fascinated him. One knows that children loved him. One becomes convinced that he never suffered any morbid, soul-shaking experience such as besetting religious doubt brings with it, or the pangs of despised love ; that on the contrary he moved among men and women with a serene and God-like tread, neither self-indulgent nor ascetic, with

mind and senses ever alert to every form of beauty. We know that his poetry was popular while he lived, and we cannot doubt that his personality was equally attractive, though it is probable that no contemporary knew the full measure of his greatness. For his nature was one of singular balance, equally at home in a splendid court and on a lonely mountain with men of high and low degree. Such men are never fully appreciated during life. They continue to grow after they are dead."

In a word, Kālidāsa the man is as unique as Kālidāsa the poet.

6. The style of Kālidāsa.

The style of Kālidāsa is inimitable and no other poet has been able to attain his literary excellence. There is a flow, a rhythm, a music in his poetry, which affords exquisite delight to the reader and has ever remained a cherished but unattainable ideal for all aspirants to glory in the world of literature. Aśvaghosha, Vatsabhaṭṭi, Bhavabhūti, and others even of a lesser calibre have tried to imitate him but have singularly failed in their attempts. Simplicity and lucidity combined with elegance, refinement and a taste for all that is beautiful—a combination rarely found—are the marked characteristcs of his style. In short, he is the master of the Vidarbha style, 'the essentials of which are absence of long compounds, the harmony of sound, clearness, elevation and force allied to beauty such as is conveyed to language by the use of figures of speech and thought.' He rightly regards sentiment as the soul of poetry and his ornaments also serve to bring it into bold relief. Nowhere are they allowed to overwhelm it. He is conscious of the charm of the figures of speech and uses them to good effect. He is famous for his similes* but is no less happy in the use of other figures

* 'उपमा कालिदासस्य' ।

of speech, especially Arthāntaranyāsa. He is, however, extremely sparing in the use of Śleshа or *double entendre*.

He has a marvellous command over the language and is never at a loss for an appropriate word to express an idea. He uses the right word at the right place. Further, he possesses the great merit of putting into the mouths of his characters a language which they use in their everyday speech. The king, for instance, with his culture and courtesy speaks in refined and dignified Sanskrit while the policeman with his overweening and overbearing manners employs a rough and harsh dialect.

His discriptions, especially of Nature, are vivid and graphic, and the pen-pictures which he draws of the gorgeous scenery of the Himālayas, the playful waters of the Ganges, the peaceful penance-grove with its deer and other wild animals, etc. etc., are simply superb. The effect is all the more striking when he interweaves human emotions with the beauties of Nature. It is difficult to say whether he is more of a poet of Nature or of the human heart.

Not only does he possess a sweetness and charm of expression all his own, but he is also rich in thought and imagination. His language has also 'the merit of suggestiveness what Bhavabhūti, the greatest of his successors expresses at length, he is content to indicate by a touch.'

He has enriched Sanskrit with pithy and pregnant sayings which abound in his writings and which have passed into proverbs and are on the lips of the Sanskrit student and scholar alike.

7. Kālidasa as a poet.

As a poet, Kalidasa has no equal. He stands head and shoulders above 'the sons of Muse'. Both ancient and modern Pandits are lavish in their praise of his genius. The following verse contains a significant tribute to the peerless

position he occupies amongst the galaxy of great poets :—

पुराकवीनां गणनाप्रसङ्गे
कनिष्ठिकाधिष्ठितकालिदासा ।
अद्यापि तत्तुल्यकवेरभावात्
अनामिका सार्थवती बभूव ॥

"Once when the poets were enumerated, Kālidāsa was counted as the first on the little finger. As he has had no peer even to this day, the next finger (अनामिका) remains true to its name."

Bāṇa, himself a writer of great merit, thus speaks of the muse of Kālidāsa :—

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसान्द्रासु मञ्जरीष्विव जायते ॥ (Harsha-charita)

" Where find a soul that does not thrill
In Kālidāsa's verse to meet
The smooth, inevitable lines
Life blossom-clusters, honey-sweet ? "

Not only has our poet won renown and recognition in the land of his own birth, but his name and fame have also travelled far beyond the shores of India. Sir William Jones has called him 'the Shakespeare of India'. It is the highest tribute that could be paid to Kālidāsa by a foreign scholar. Prof. Lassen regards him as 'the brightest star in the firmament of Indian poetry.' Sir M. Monier Williams offers his meed of praise to the poet when he speaks of Śakuntala in the following words :—

" No composition of Kālidāsa displays more the richness of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counter-workings of its conflicting feelings—in short more entitles him to rank as the Shakespeare of India."

Humboldt says in the same strain :—

" Kālidāsa, the celebrated author of the Śakuntalā, is a masterly describer of the influence which Nature exercises upon the minds of lovers......Tenderness in the expression of feeling and richness of creative fancy have assigned to him a lofty place among the poets of all nations."

The well-known critic Schlegel also gives him an exalted position amongst the 'Sons of Song'. It was however left to Goethe, the greatest poet of Germany, to bestow an eulogy upon Śakuntalā in lines which have made our poet immortal for all time to come :—

" Would'st thou the Young year's blossoms and the fruits of its decline,
And all by which the soul is charmed, enraptured, feasted, fed,
Would'st thou the earth and heaven itself in one sole name combine ?
I name thee, O Śakuntalā, and all at once is said."

In a nutshell it may be said that 'Kālidāsa is India and India is Kālidāsa.' One may go even further and say with Mr. Benoy Kumar Sirkār, " Nobody understands Asia who does not understand Kālidāsa—the spirit of Asia."

APPENDIX II

THE PLAY

1. The Plot

The Mālavikāgnimitra is a Nāṭaka in five acts. It is a love-drama that is woven round a love-intrigue of king Agnimitra of Vidiśā, the hero of the play. Mālavikā, a Vidarbha princess, is the heroine. The scene is laid in Vidiśā and its vicinity.

King Agnimitra happens to see Mālavikā in a picture, and is fascinated by her beauty. Mālavikā has been sent to Dhāriṇī, the chief queen of Agnimitra, by her brother Vīrasena as a present and is placed by her in charge of Gaṇadāsa to learn dancing. The king asks Vidūshaka to help him to obtain a sight of Mālavikā, as Dhāriṇī is trying to keep her out of his way. Vidūshaka provokes a quarrel between Gaṇadāsa and Hardatta, the two masters of the dance patronized by the queen and the king respectively. They both approach the king for decision as to which of them is superior in the art of dancing. The king invites in this connection the opinion of Dhāriṇī and Kauśikī, a female ascetic who has recently joined the queen's entourage. It is decided, notwithstanding the queen's wishes to the contrary, that the two masters of dancing should each stage a dance by his best pupil before all and Kauśikī should be the judge. (Act I)

Gaṇadāsa is given the first chance ann accordingly Mālavikā appears on the stage. Her singing and dancing delight all. The king is all the more charmed by her beauty and falls head over ears in love with her. The object of the king to have a sight of Mālavikā being achieved, the exhibition of

Haradatta's pupil is postponed to another date on the score that the dinner-time has arrived. (Act II)

The interlude in which two maid-servants are shown in conversation reveals that Gaṇadāsa has won in the contest, that the king is love-lorn and that Mālavikā is now being kept out of the king's sight still more assiduously. The scene changes to the royal garden where Dhāriṇī has deputed Mālavika to fulfil the longing of the Aśoka tree by kicking it with her foot with the promise of a substantial reward if it blossoms within five nights of the kick. The queen herself cannot perform the ceremony, as her foot has been injured by a fall from the swing as a result of Vidūshaka's mischief. Bakulāvalikā, a maid-servant of the queen, who is won over to the king's cause by Vidūshaka, while painting Mālavikā's foot in the royal garden, draws out by her clever talk Mālavikā to the extent that she reveals her love for the king. The king also has come to the garden for a swing at the bidding of Irāvatī, his younger and favourite queen. The king with the Vidūshaka and Irāvatı with her maid-servant, Nipuṇika, unseen by each other, overhear Mālavikā and Bakulāvalikā from whom they are hidden. The king on finding that his love is reciprocated enters and wants to embrace Mālavikā. Irāvatı starles them by her sudden appearance on the scene. Mālavikā and Bakulāvalikā go of in fright, Irāvatı, who is suspicious and jealous of any rival in the king's love, insults him and leaves him in rage despite his entreaties. (ACT III)

Dhāriṇī, on being informed of the incident by Irāvatı, has both Mālavikā and Bakulāvalikā put in fetters in an underground cell with her maid-servant mounting guard and instructed not to release them unless the queen's signet-ring bearing the figure of a snake is shown to her. Vidūshaka pretends having been bitten by a snake and appears in that condition before Dhāriṇī at the place where she is resting

with her injured foot being held by her attendant and with the king and Kauśikī keeping her company. The Vidūshaka is sent for treatment to the court-physician, Dhruvasiddhi, who is also a poison-specialist. The court-physician being in the confidence of Vidūshaka sends word that he wants something bearing the figure of a snake for curing him. The unsuspecting Dhāriṇī is taken in by the ruse and hands over her signet-ring which is employed for the more useful end of securing the release of Mālavikā and Bakulāvalikā. Vidūshaka now leaves both of them in the summer-house to wait there for the king whom he hastens to inform of the success of the plan. The lovers meet, but are again surprised by Irāvatī whose vigilance has not abated. The king finds himself in a quandary from which he is saved by the timely announcement of the news of an accident to the little princess Vasulakshmī at the hands of a monkey. All leave in a hurry. Mālavikā and Bakulāvalikā also depart, alternating with fear and hope—fear because of Irāvatī and hope because of the blossoming of the Aśoka and the consequent reward promised by Dhāriṇī. (Act IV)

Two unexpected pieces of news bring matters to a climax. The victory of the forces sent against the king of Vidarbha is announced. Two maids sent as presents from Vidarbha appear in the court at Vidiśā and recognize both Mālavikā, their princess and the sister of prince Mādhavasena, and Kauśikī, the sister of Mādhavasena's noble minister Sumati. Kauśikī, who has kept silent over the identity of Mālavikā in obedience to a prophecy by a sage that Mālavikā would remain in servitude for one year before she is united with a suitable husband, now relates how on prince Mādhavasena being captured by his cousin Yajñasena her brother Sumati escaped with Mālavikā and herself, how they were waylaid in the forest by a gang of bandits, how Sumati paid with his dear life the debt of affection to his masters, how she was

separated from Mālavikā how she came to Vidiṣā and put on the robes of an ascetic, and how later on Mālavikā also arrived there as a present from Virasena, Dhārini's brother. Further Pushpamitra, Agnimitra's father, sends tidings of victory in the north. Vasumitra, the son of Dhāriṇī, who was placed in charge of the sacrificial horse let loose by Pushpamitra, who wanted to perform the horse-sacrifice, has defeated the Yavanas on the bank of the Sindhu when the horse was seized by them. The king orders that the kingdom of Vidarbha should be divided equally between the two cousins, Yajṇasena and Mādhavasena. Dhāriṇī, who already has given Mālavikā a word that she would reward her on the blossoming of Aśoka in time, is delighted at the news of her son's victory and offers the hand of Mālavikā to the king. He accepts her as his wife. Irāvatī also bows before the inevitable and begs her pardon of the king. Thus there is a happy *denouement*. (Act V).

2. The authorship of the play.

Some western scholars doubted that Kālidāsa was the author of Mālavikagnimitra. Prof. H. H. Wilson thought that the play might have been written by another Kālidāsa. He says that 'there is neither the same melody in the verse nor fancy in the thoughts as in the Vikramorvaśīya and Śakuntala, and that "the manners described appear to be that of a degenerate state of Hindu Society." The question was fully discussed by the late Mr. Shankar Pandurang Pandit in his preface to the edition of the play and it was established by him beyond all doubt that the author of Mālavikagnimitra was *the same* Kālidāsa who wrote the Śakuntala, and not *some other* Kālidāsa as assumed by Wilson. The controversy ended with Mr. Pandit's reply and now Mālavikagnimitra is universally acknowledged to be the work of Kālidasā, the author of Śakuntala. It is fatuous to say that

the melody in the Mālavikagnimitra is less than in the two sister-plays. It is equally wrong to maintain that there is little of fancy in the thoughts of Mālavikagnimitra. The charge of degenerate manners of society is, as Mr. Pandit puts it, 'little deserved' by Mālavikagnimitra. The manners are the same as depicted in the other two plays. If these are degenerate, they are so in all the three plays. Agnimitra is as pure and chivalrous as Dushyanta and Pururavas. Polygamy is permitted to a Hindu even now and is the general rule among Hindu princes. If it were to be said that Agnimitra was already married, the answer is that Dushyanta and Pururavas were already married as well.

Moreover, Indian opinion based on literary tradition is unanimous in holding Mālavikagnimitra to be a production of Kālidāsa Both external and internal evidence prove that all the three plays are the work of the same hand. The peculiar style of Kālidāsa is there in all of them—the same simplicity, the same charm of expression, the same words, phrases and ideas. All this unmistakably points out Kālidāsa's authorship of the play and there is no doubt that Kālidāsa, the author of Śakuntala and Vikramorvaśiya, is the author of Mālavikagnimitra also.

3. The historical background of the play.

The story of the play is the product of the fertile brain of the poet himself. It has, however, a historical background. The hero Agnimitra and his father Pushpamitra are historical personages. They belong to the Śunga dynasty of rulers who came into power after the Maurya Kings of Magadha. Brihadratha, the last Maurya King, was slain in 178 B. C. by his Commander-in-Chief Pushpamitra who founded the Śunga dynasty. Soon after he put his son Agnimitra on the throne and himself preferred to retain the title of Senāpati.' Agnimitra had his capital at Vidiśā corresponding to the modern

Bhilsa in Scindia's territory in Central India. The defeat of the king of Vidarbha (the modern Berars) and the performance of the horse-sacrifice by Pushpamitra are traditional even if not of historic authenticity. Vasumitra, the son of Agnimitra, is also a historical personage. Vahatava, Agnimitra's minister; Vīrasena, Agnimitra's brother-in law! Yajñasena, the king of Vidarbha; Mādhavasena, the cousin of Yajñasena; Sumati, Mādhavasena's minister; Kauśiki, Sumati's sister; Mālavika, perhaps a princess of Malava country, are also probably historical. The rest of the characters in the play are fictitious.

The scene of action in the play is confined to Central India. The river Narmada can be regarded as the southern limit of the territory of Agnimitra. The kingdom of Vidarbha was situated to the south of this river. The river Varada, a tributary of the river Godāvarī, corresponds to the modern Wardha and divided the kingdom of Vidarbha into two equal parts which were given to Yajñasena and Mādhavasena. The Sindhu river probably formed the northern limit of Agnimitra's dominion, and the defeat of the Yavanas on its bank by Vasumitra probably refers to the defeat of a part of the army of Menander. It is to be noted that the Sindhu is not to be regarded as the Indus but as one of the tributaries of Jumna, that divided Bundelkhand from the Rajputana States.

4. State of society as depicted in the drama.

Polygamy was prevalent among the princes King Agnimitra, the hero of the play, had already two wives. But he could contemplate having a third wife with equanimity and without the least hesitation or scruple of conscience. It is, however, to be remembered that polygamy is a recognized custom of the Hindu society and that there is not even the shadow of suggestion of any taint of immorality or impurity in the character of the hero. Chivalry and courtesy towards the fair sex were the common rule. The women on the other

hand were devoted and obedient to their husbands. Seclusion of women was not in vogue.

The king was guided by his ministers in all matters of administration, home or foreign, though his opinion carried great weight with the cabinet. It can therefore be inferred that the system of government prevailing was constitutional, and not absolute monarchy. The king was religious-minded and honoured the Brahmanas and the sages.

Kālidāsa was a court-poet and graphically describes court-life with its intrigues. It seems that India was rich, prosperous and well-governed, though it was divided into a number of petty kingdoms. Trade was flourishing, though robbers were not altogether unknown. Literature and arts found favour in high society and had royal patronage. The play is full of references to dancing, music, painting and art in general. Teaching was regarded as a noble profession. Vedas and other religious literature formed part of the general studies. The science of medicine was well advanced. References to Dhruvasiddhi, a court-physician and poison-specialist, and the mention of remedies for a snake-bite, which hold even to-day, amply bear it out. Astrology was popular and astrologers commanded respect and authority. The Parivrājikā believes in and acts upon the prophecy of of a Sādhu about Mālavikā.

The play depicts a flexible state of Hindu society. Buddhism had not completely disappeared from the land and was still held in esteem, but Hinduism had again come into its own. Kauśiki, the Buddhist nun, enjoyed universal respect and was always addressed as 'the revered lady', 'the learned lady' etc. Agrimitra himself justifies the putting on of the robes of an ascetic by Kauśiki with the remark 'युक्तः सज्जनस्यैष पन्थाः'.

5. The Principal Characters.

Agnimitra. King Agnimitra, the hero of the play, is portrayed with the artistic skill peculiar to a consummate artist like Kālidāsā. He is most vividly depicted as a lover. His love for Mālavikā is passionate without being degenerate, intense without being unrestrained, overpowering without being reckless. In his wooing he shows himself a perfect gentleman. He never exercises his authority as a king to further his suit. As a matter of fact, before courting Mālavikā he wants to be sure that his love is returned. Again, he takes care not to wound the feelings of his queen. Though he is pining for the love of Mālavikā, he does not woo her openly lest he should offend Dhāriṇī and Irāvatī. The latter insults and upbraids him, but he falls at her feet. This courtsey towards his wives is one of the principal traits of his character. When he is taken to task by Mālavikā for being afraid of Irāvatī, he says that courtesy is his family vow. He has a beautiful sense of propriety. He would accept Mālavikā, only when her hand is offered to him by Dhāriṇī herself after she has conferred the title of 'queen' on her.

The king has a keen and aesthetic sense of the beautiful in human form as well as in nature. His descriptions of nature and emotional moods are graphic but free from the least suggestion of licence. He has a great regard for womanhood and appreciates women for their culture as much as for their beauty. He considers that love to be highest when its flame burns alike in the hearts of two persons, even though they may not be united.

Had it not been for the fine setting of political and national life for the hero, the love motif in the play would have degenerated to the level of a common court intrigue. As a king, he was learned in theoretical statecraft as well as

expert in the art of practical government. He has respect for constitutional government. In all matters pertaining to the state he acts with the consultation of his ministers. The declaration of war against Yajñasena shows his political sagacity. The policy of dividing the kingdom equally between the two cousins, Yajñasena and Mādhavasena, after victory proves his generosity towards the vanquished foe and his acquaintance with the political maxim 'divide and rule.' Though he is busy in love-making, his ministers and generals under his watchful eye give a good account of themselves. The epilogue shows that he is sure that natural calamities will not visit his subjects during his reign.

He has great regard for Buddhism, as is evident from his remark 'सज्जनस्यैष पन्था :' to Kauśiki when she announces that she put on the orange-coloured robes of an ascetic on entering his kingdom.

Some critics in their prudishness have dubbed Agnimitra as a voluptuary. The charge is as baseless as it is reckless and does not need even a refutation.

Mālavikā. Mālavikā, really a princess of Vidarbha but shown in the drama till almost the end as an attendant of queen Dhāriṇī, is the heroine. Her character is painted subtly with faint but effective touches of the brush. She is an innocent, pure-minded, unsophisticated girl young in years but endowed with gifts. She is an uncommon beauty. The king loses his heart to her on seeing her in the picture. She adds accomplishments and talents to her good looks. She pleases her tutor as a pupil who is intelligent, and quick to learn, and strikes her as one coming of a noble lineage. She delights all with her exquisite dancing.

She possesses dignity. She falls in love with the king, but does not betray her secret except to Bakulāvalikā, her friend, and that too only when the latter reveals to her the king's love for her. Her simplicity is shown when she gets angry

with the king in his picture. At the king's remark that she has no need to be afraid of Irāvati, she reminds him how such a brave person behaved sometime before in her presence. This shows her naive wit. She is, however, no match for the older and more experienced Bakulāvalikā in conversation and allows herself to be drawn out by the latter during their conversation in the pleasure-garden.

She has patience and self-command. Though she is a princess, she never complains of her position as a servant. She respects and fears Dhāriṇī. Being young, she is naturally timid. She is afraid of serpents. The mention of robbers makes her tremble.

She has a tender heart and is of an amiable, sweet and affectionate disposition. When she stretches her foot for being painted by Bakulāvalikā, she begs pardon of the latter for her impudence in doing so. In short, she is a most lovely and lovable person, of a type quite different from Dhāriṇī and Irāvatī.

Dhāriṇī. Dhāriṇī is portrayed as an ideal Indian wife who considers the happiness of her husband to be her chief concern and who is attached to him, her children and her attendants. She is the chief queen and behaves with grace, dignity and magnanimity as befits her age and position. She is an elderly lady, as is evident from the fact that she has a son, prince Vasumitra, who is in charge of the horse let loose by Puśpamitra to roam unfettered for the purpose of performing the horse-sacrifice. Her conduct throughout is typical of a lady advanced in years. Self-control and forgiveness are the main traits of her character. The name Dhāriṇī, itself suggests the same. The Parivrājikā speaks of her as being as forgiving as the Earth itself.

The king has the highest regard for her feelings and makes it one of the main concerns of his life to please her. She

is a devoted and faithful wife and, despite just cause for anger, overlooks and forgives the king's faults.

As she has control over her feelings, she never yields to fits of jealousy and temper like Irāvatī. She is not suspicious by nature and readily believes in what she sees or hears. She is taken in by the ruse of the snake-bite and hands over her signet ring, little suspecting the use to which it would be put. Considerate as she is to her attendants, she treats Mālavikā with respect. She puts her and Bakulāvalikā in fetters only to please Irāvatī.

She is charitable and religious-minded. For her son's victory she offers prayers and daily distributes money among the deserving. She is respectful towards the Parivrājikā.

She is not altogether lacking in shrewdness. She sees through the king's game in the quarrel between Hardatta and Gaṇadāsa and tells him that it would bring him greater glory if he were to take as much interest in affairs of the state as he did in affairs of the heart.

She is loyal to her word and is generous. She promises to Mālavikā that she would fulfil her wish if the Aśoka tree blossoms within five nights of the kick. She keeps her word and in presenting Mālavikā to the king herself and conferring the title of 'queen' on her shows her generosity also.

To use the words of the poet, she is a 'वीरपत्नी' ('the wife of a hero') and a 'वीरसू' ('the mother of a hero').

Irāvatī. Irāvatī is depicted as a fine contrast to Dhāriṇī. She is young, passionate, impetuous and impulsive, and is flushed with her youth, loveliness and wine. As the junior queen, she is the favourite of the king before Mālavikā's appearance on the scene. She is suspicious, jealous and hot-tempered and is therefore less disposed than Dhāriṇī to overlook the faults of the king. She smells an intrigue everywhere and has recourse to constant eaves-dropping. She is provoked quickly but takes long to forgive. In her

fit of jealousy she forgets herself as well as her husband's rank and rights. On finding him with Mālavikā she insults him and gets ready to beat him with her girdle and does not forgive him even when he falls at her feet.

She is, however, shrewd. Both the king and the Vidūshaka do not succeed in throwing dust into her eyes. 'निसर्गनिपुणा: स्त्रियः' fits her aptly. She again shows this natural shrewdness in bowing to the inevitable and sending to the king a message for forgiveness and reconciliation on the king's marriage with Mālavikā.

Kauśiki. Kauśiki is delineated as a Buddhist nun (परिव्राजिका). But she is not represented as an ascetic holding life and human beings in contempt but as one full of 'the milk of human kindness.'

She has lost her husband in her early age but she is reconciled to her condition. When, however, her brother is killed in an engagement with robbers while trying to protect Mālavikā, his master's sister, she feels the grief of widowhood revived and puts on the robes of an ascetic. Still she does not retire from life but attaches herself to the queen Dhāriṇī in the court of Agnimitra and there allies herself with the Vidūshaka, the king's friend and confidant, as her one ambition in life is to see Mālavikā accepted as the king's wife.

She is forbearing, resourceful and learned. She is quite conversant with the theory and practice of dancing. She is an expert in decoration. She is no less proficient in the science of medicine. The remedies she suggests for the snake-bite hold true even to-day. She is a good story-teller and is sought by Dhāriṇī to divert her.

She has great faith in astrology and believes in the Sādhu's prophecy about Mālavikā being united with a suitable husband after one year's servitude. She shows her patience, prudence

and foresight in that she sees Mālavikā at the palace but does not disclose her identity at once.

She has an attendant of her own in the palace and is treated with respect and reverence by all. She is always addressed as 'the revered lady', 'the learned Kauśiki,' etc.

She is very happy on the marriage of Mālavikā with the king. She has the delicate tact to offer to go to Mādhavasena on the consummation of the happy event, but is also amiable enough to accede to the request of the king and the queen to stay with them.

Bakulāvalikā. Bakulāvalikā is to Mālavikā what the Vidūshaka is to Agnimitra. A maid-servant of the queen Dhāriṇī, she is probably attracted by Mālavikā's beauty, charms and accomplishments and becomes her friend. She is taken into confidence by the Vidūshaka and the two help each other to bring Mālavikā and the king together. Bakulāvalikā is clever and shrewd. In her talk with Mālavikā in the pleasure-garden, she so dexterously draws out of Mālavika's lips her avowal of love for the king and at the same time appraises her of the king's love for her. She is adept as a female messenger and does not mind hardships in the execution of her mission. She is thrown into prison along with Mālavikā, but she persists in her task of accomplishing a union between the hero and the heroine.

She is very good at pleasant repartee. When Mālavikā begs for her forgiveness for stretching out her foot, she says, "you are my very self." When Mālavikā asks her to stand by her in her difficulty, she replies with a pun on her own name, "Bakulāvalikā (the garland of Bakula flowers) is all the more fragrant when it is rubbed." She is really 'त्रिमर्दसुरभिर्नकुलावलिकाः.'

Vidūshaka. Gautama, the Jester is depicted in the play not only in his usual traits—a great glutton, always fond of

eating and drinking—but also as a man with singular skill and foresight Next to the king he plays an important role in the drama. He appears in all the five acts and is more of a friend and confidant of the king than his jester. But for his help and resourcefulness, the king would have pined in vain for his lady-love. He provokes the quarrel between the two masters of the dance. He cleverly stops Mālavikā from leaving the stage so that the king may have a longer look at her. He brings about the fall of the queen Dhāriṇī from the swing so that her foot is injured and Mālavikā is assigned the duty of kicking the Aśoka. He thinks of the ruse of the snake-bite to effect the release of Mālavikā.

He is not so full of brilliant wit as the jesters of Shakespeare, but has ingenuity and humour. He has a profound knowledge of human psychology. He possesses foresight and lays his plans beforehand in all their details. He is witty and quick at repartee. The play is full of humorous remarks by him, sometimes containing wise reflections on life. He has an eye for beauty both in nature and in human form.

In common with his class he is represented as a coward and exceedingly fond of eating. He is supposed to be a fool and calls himself dull-witted. But this is far from being the case.

He is anything but a favourite of the queen's. Even the mild Dhāriṇī calls him 'a lover of quarrels' while Irāvatī calls him 'a wretch of a Brāhmaṇa.' All others, however, show him respect.

APPENDIX III

DRAMATURGICAL TERMS

1. नान्दी or 'Benediction'. '*Nandi*' is a benedictory verse recited in the beginning of the play. It serves a double purpose. It contains the praise of a Deity, a Brahmana, a king, or the like, combined with a benediction in favour of the audience. Sometimes it suggests the subject-matter of the play also.

2. सूत्रधारः or 'Stage-manager'. The '*Sutra-dhára*' is the stage-manager or the director of the play. He superintends the whole performance. The word literally means 'thread-holder'—the principal actor who 'holds the thread' of the drama *i.e.*, directs the stage-business. According to some he was originally so called from holding the strings of puppets. He introduces the play and its author and acquaints the audience with the starting point of the story.

3. प्रस्तावना or 'Prologue'. The '*Prastávaná*' is the prologue at the commencement of every Sanskrit drama. It is an introductory dialogue between the stage-manager and an actress, or his assistant, or the jester on a matter of his own and hinting at or bringing in the matter to be represented. It introduces the play, the author and the starting point of the story. It is also designated स्थापना or आमुख.

4. नेपथ्य or the 'Tiring-room'. The 'nepathya' is the 'tiring-room' or the room behind the principal curtain where the actors attire themselves and remain in readiness to enter the stage.

Note—'नेपथ्ये' as a stage-direction in the drama means 'behind the scenes'. नेपथ्य also means 'decoration, toilet, costume (especially of an actor), attire.

5. विष्कम्भक or 'Interlude'. The '*Vishkambhaka*' is an interlude at the beginning of an act of a play enacted by minor characters *i.e.*, मध्यम or middling and नीच or low ones, who by their conversation briefly indicate parts of the story both past and future. It is शुद्ध or pure when performed by one or more of middling characters, मिश्र or mixed when performed by both middling and low characters. It is necessary for acquainting the audience with incidents which are not actually represented on the stage but the knowledge of which is necessary for the proper understanding of the plot.

The language to be used in a विष्कम्भक is either Sanskrit or Sanskrit and Prākrita. In शुद्ध विष्कम्भक the conversation is carried on entirely in Sanskrit, while in a मिश्र or संकीर्ण विष्कम्भक it is done both in Sanskrit and Prākrita.

6. प्रवेशक or 'Interlude. The '*Praveśaka*' is an interlude performed between two consecutive acts by one or two low characters in discourse not very dignified. It is intended like the Vishkambhaka to connect the parts of the story by briefly referring to what has occurred in the interval or what is going to happen subsequently.

The language to be used in a प्रवेशक is Prākrita only.

Note—The main points of difference between a विष्कम्भक and प्रवेशक are :—

विष्कम्भक	प्रवेशक
1. Middling or middling and low characters take part	1. Only low characters take part
2. The dialogue is in Sanskrit or both Sanskrit and Prākrita.	2. The dialogue is entirely in Prākrita
3. Vishkambhaka may come at the beginning of the first act of a play.	3. Praveśaka can find a place only between two acts.

In all other respects विष्कम्भक and प्रवेशक are similar. Both are intended for brevity. Both indicate past and future events.

7. भरतवाक्यम् or 'Epilogue'. The '*Bharata-Vakya*' is the technical name given to the last verse or verses of a play and is so called in honour of the Sage Bharata, the founder of Sanskrit Dramaturgy. It is a sort of benediction containing an expression of general peace and goodwill and is recited, pronounced, sung by an actor or all the actors jointly. It literally means 'speech of Bharata'.

8. प्रकाशम or 'Aloud'. 'Prakaśam' is a stage-direction with regard to a speech which may be heard by all and corresponds to the 'Aloud' of the English drama.

9. आत्मगतम or 'Aside'. 'Atmagatam' is a stage-direction with regard to a speech which is not to be heard by anybody or is spoken to oneself and corresponds to the 'Aside' of the English drama. स्वगतम् is also used in the same sense. 'आत्मगतम्' and 'स्वगतम्' both literally means 'to oneself'.

10. अपवारितम् or "'Aside' to another person". 'Apavarya' is a stage-direction with' regard to a speech intended to be heard by the addressed person only. 'अपवारितेन' 'अपवारितनके' and जनान्तिकम् are all used in the same sense.

11. जनान्तिकम् or "'Aside'. 'जनान्तिकम्'' is a stage-direction with regard to a speech by way of mutual whisper between two persons in the midst of the conversation of the company, preventing, as it were, the others from hearing by means of the three-bannered hand.

Note.—'Three-bannered' hand implies the hand raised in the form of the 'three bannered' *i.e.*, with all the fingers raised but the ring-finger lowered.

12. परिपार्श्विक or 'Assistant'. The 'Pāriparśvika' is an assistant of the manager of a play. He is one of the interlocutors in the prologue. The word literally means 'one who stands by the side' of the Sutradhāra.

13. भाव. In dramatical language 'Bhāva' is used as a term of address for the Sutradhāra. It may be rendered into English by 'Sir.'

14. मारिष.—In dramatic language 'Mārisha' is used as term of address for the Pāriparṣvika. It may be rendered into English by 'my dear sir.' The word literally means 'a respectable person, a venerable man.'

Note.—The Sutradhāra is a superior, and the Pāripārśvika is his inferior. The Sutradhāra is to address the Pāripārśvika as 'Mārisha,' and the Pāripārśvika should address the Sutradhāra as 'Bhava'.

15. विदूषक or 'Jester'. The 'Vidūshaka' is the jester whose business, as a rule, is to help the hero in the accomplishment of his object and to cheer him up. He is invariably a Brahmaṇa, a constant companion and confidant of the hero. He is generally noted for his great hunger and ready wit. He is expected to excite mirth by his quaint actions, speeches, person and dress etc., and to delight in squabbles. In short, he plays the part of a buffoon in a drama. The word literally means 'a jester, a joker.'

16. कञ्चुकी or 'Chamberlain'. The 'Kaṇchuki,' so called from the long cloak (कञ्चुकी) worn by him, is the chief attendant of the harem. He is represented as an aged Brāhmaṇa of irreproachable character and possessed of a number of virtues such as truthfulness etc. He is an adept in all the affairs of the harem. The word literally means 'an attendant of women's apartments', a chamberlain.

17. आर्यपुत्र. In drama 'Arya-putra' is a term of address for the husband by the wife. The word literally means 'the son of the honoured one', *i.e.*, the father-in-law. It may be rendered into English by 'my lord.'

APPENDIX IV

DRAMATIS PERSONÆ

Males

सूत्रधारः—The stage-manager.

पारिपार्श्विकः—The assistant of the Sutradhāra.

राजा (अग्निमित्रः)—The hero, the king of Vidiśā.

विदूषकः (गौतमः)—The jester, personal friend and confidant of the king.

अमात्यः (वाहतवः)—A minister of Agnimitra.

हरदत्तः—A master of dance attached to the court and patronised by the king.

गणदासः—Another master of dance attached to the court, a rival of हरदत्त and patronised by the queen.

कञ्चुकी (मौद्गल्यः)—The Chamberlain.

सारसिकः—A hunchback, attendant of queen Dhāriṇī.

वैतालिकः—A bard attached to the court.

Male attendants.

Females

मालविका—The heroine, a princess of Vidarbha and the sister of prince Mādhavasena.

धारिणी (देवी)—The chief queen and the wife of Agnimitra.

इरावती—The other queen, junior to Dhāriṇi and another wife of Agnimitra.

परिव्राजिका (कौशिकी)—A Buddhist nun, attached to Dhāriṇi's court.

प्रतीहारी (जयसेना)—The door-keeper of the palace.

वकुलावलिका —A maid-servant of queen Dhāriṇi and an intimate friend of Mālavikā.

कौमुदिका—A maid-servant of Dhāriṇi.

नागरिका—Another maid-servant of Dhāriṇi.

निपुणिका—A maid-servant of Irāvatī.

समाहितिका—A maid-servant of the Parivrājikā.

उद्यानपालिका (मधुकरिका)—The garden-keeper of the pleasure-garden.

ज्योत्स्निका—An artist maid sent as a present by Yajñsena, the prince of Vidarbha, to king Agnimitra.

मदनिका—Another artist maid sent as a present by Yajñasena, the prince of Vidarbha, to king Agnimitrā.

Female attendants.

Other Persons mentioned in the play.

यज्ञसेन—The king of the Vidarbhas.

माधवसेन—A cousin of Yajñasena, and the brother of Mālavikā.

सुमति—A minister of Mādhavasena

पुष्पमित्र—Father of Agnimitra.

वसुमित्र—Son of Agnimitra.

वीरसेन—The brother of queen Dhāriṇī.

मौर्यसचिव—'The minister of the Mauryas', the brother-in-law of Yajñasena.

ध्रुवसिद्धि—A court physician, a specialist in poisons.

वसुलक्ष्मी—The little princess, the sister of queen Dhāriṇī.

माधविका—A maid-servant, keeper of the under-ground cell.

चन्द्रिका—A maid-servant of Irāvatī.

APPENDIX V

AN ALPHABETICAL INDEX OF VERSES OCCURRING IN THIS DRAMA

(*The references are to the pages of this book*)

APPENDIX VI

THE SUBHASHITAS OCCURRING IN THE PLAY

1. Sentences.

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अहो परिभवोपहारिणो विनिपाताः ।	p. 73
अहो सर्वस्थानानवद्यता (सर्वास्ववस्थास्वान०) रूपस्य ।	p. 17
अहो सर्वास्ववस्थासु चारुता शोभां (शोभान्तरं) पुष्यति ।	p. 18
आकृतिविशेषेष्वादरः पदं करोति ।	p. 3
आगामि सुखं दुःखं वा हृदयसमवस्था कथयतीति ।	p. 70
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चन्दनं खलु पादुकोपयोगेन (°कापरिभोगेण) दूषितम् ।	p. 71
चूताङ्कुरं विचिन्वत्योः पिपीलिकाभिर्दष्टम् ।	p. 33
दंशच्छेदः पूर्वकर्म ।	p. 47

2. Slokas.

APPENDIX VII

THE PANJAB UNIVERSITY EXAMINATION PAPERS (INTERMEDIATE SANSKRIT)

1935

I. Translate into English *any four* of the following :—

(*a*) Act IV, verse 4 (*b*) Act V, verse 3

(*c*) कथं कार्यविनिमयेन मयि व्यवहरत्यनात्मज्ञः । वाहृतव प्रकृत्यमित्रः प्रतिकूलकारी च मे वैदर्भः । तद्यातव्यपक्षे स्थितस्य पूर्वसंकल्पितसमुन्मूलनाय वीरसेनप्रमुखं दण्ड-चक्रमाज्ञापय ।

(*d*) Act II, verse 8 (*e*) Act I, verse 16

(*f*) Act III, verse 8. 16

II. Explain fully *one* of the following verses :—

(*a*) Act I, verse 2 (*b*) Act II, verse 13. 6

III. Explain, with reference to the context, *any three* of the following, and render the Prākrit passages into Sanskrit :—

(*a*) यदि मां नानुजानासि परित्यक्तोस्म्यहं त्वया ।

(*b*) भोदि पेक्खामो उरब्भसंवाद । किं मुधा वेदणादाणेन ।

(*c*) हला अत्तणो चलणगदो त्ति लज्जेमि णं पसंसिदुं । केम्मा पसाहणकलाए अहिविणीदासि ।

(*d*) दृश्यं तमसि न पश्यति दीपेन विना सचक्षुरपि ।

(*e*) उभयोः सदृशविनिमयादात्मानं वञ्चितं मन्ये । 9, 4

IV. Discuss the scenes of the play Mālavikāgnimitra and state how Kālidāsa has improved them to suit his, purpose. 5

V. Translate into Sanskrit :— 35

1935-Supplementary

I. Translate into English *any four* of the following :--

(*i*) Act IV, verse 17 (*ii*) Act III, verse 9

(*iii*) Act II, verse 11 (*iv*) Act I, verse 18

(*v*) Act V, verse 14

(*vi*) देव अयमेव मयि प्रथमं वादरतः । अत्रभवतः किल मम च समुद्रपल्वलयोरिवान्तरमिति । तदत्रभवानिमं मां च शास्त्रे प्रयोगे च विमृशतु । देव एव नौ विशेषज्ञः प्राश्निकः । 16

II. Explain fully the following :—

Act II, verse 9. 6

III. Explain, with reference to the context *any three* of the following, and render the two Prâkrit passages into Sanskrit:—

(*i*) भर्तृप्रियः प्रियैर्भर्तुरानृण्यमसुभिर्गतः ।

(*ii*) सुदं भट्टिणीए । कस्स एसो·········मालविअं उस्सविणावेदि ।

(*iii*) सुदं भवदा । अत्तहोदी चित्ते जह अज्ज दिट्ठो तह ण दिट्ठो भवं ति मन्तेदि । मुहा दाणिं मणजूसा विअ रअणमण्डअं-जोव्वणगव्वं वहेसि ।

(*v*) प्रतिपन्नः प्रथमतरः संप्रति सेवावकाशो मे ।

(*v*) मृदुतीक्ष्णतरं यदुच्यते तदिदं मन्मथ दृश्यते त्वयि । 9, 4

IV. Narrate briefly the events that led to Mālavikā's rescue from the underground cell where she was concealed by the queen. 5

V. Translate into Sanskrit :— 35

1936

I. Translate into English *any four* of the following :—

(*a*) Act II, verse 5 (*b*) Act III, verse 15

(*c*) Act IV, verse 11 (*d*) Act I, verse 12

(*e*) देव अयमेव मयि प्रथमं परिवादकरः । अत्रभवतः किल मम च समुद्रपल्वलयोरिवान्तरमिति । तदत्रभवानिमं मां च शास्त्रे प्रयोगे च विमृशतु । देव एव नौ विशेषज्ञः प्राश्निकः ।

(*f*) श्रूयताम । इयं पितरि जीवति लोकयात्रागतेन सिद्धादेशेन साधुना मत्समक्षमादिष्टा संवत्सरमात्रमियं प्रेष्यभावमानुभूय ततः सदृशभर्तृगामिनी भविष्यतीति । 16

II. Explain fully *one* of the following verses :—

(*a*) Act V, verse 9 (*b*) Act I, verse 6. 6

III. Explain with reference to the context *any three* of the following, and render the two Prākrit passages into Sanskrit :—

(*a*) चित्रगतायामस्यां कान्तिसंवादशङ्कि मे हृदयम् ।

(*b*) कार्यसिद्धिपथः सूक्ष्मः स्नेहेनाप्युपलभ्यते ।

(*c*) वीरसूरितिशब्दोयं तनयात् त्वामुपस्थितः ।

(*d*) सुदं भवदा । अत्तहोदी चित्ते जह दिट्ठो तह ण दिट्ठो भवं ति मन्तेदि । मुहा दाणिं मञ्जूसा विअ रअणभण्डअं जोव्वणगव्वं वहेसि ।

(*e*) विस्ससणीओसि । मए ण विण्णादं ईरिसं विणोदवत्थु अज्जउत्तेण उवलद्धंति । अण्णहा मन्दभाइणीए एव्वं ण करीअदि । 9, 4

IV. How was Mālavikā rescued from the underground cell where she had been imprisoned by the queen ? 5

V. Translate into Sanskrit :— 35

1936-Supplementary

I. Translate into English *any four* of the following :–

(*a*) Act II, verse 14 (*b*) Act III, verse 18

(*c*) Act IV, verse 2 (*d*) Act V, verse 13

(*e*) इदानीमेव पञ्चाङ्गाभिनयमुपदिश्य मया विश्रम्यतामित्यभिहिता दीर्घिकावलोकनगवाक्षगता प्रवातमासेवमाना तिष्ठति ।

(*f*) सोऽहमिदानीमंशुमतेव सगरः पौत्रेण प्रत्याहृताश्वो यक्ष्ये । तदिदानीमकालहीनं विगतरोषचेतसा भवता वधूजनेन सह यज्ञसेवनायागन्तव्यमिति । 16

II. Explain fully :—

Act I, verse 5. 5

III. Explain. with reference to the context, *any three* of the following, and render the two Prakrit passages into Sanskrit—

(*a*) विसृज सुन्दरि संगमसाध्वसं तव चिरात्प्रभृति प्रणयोन्मुखे ।

(*b*) मोक्ता माधवसेनं ततोहमपि बन्धनात्सद्यः ।

(*c*) यस्यागमः केवलजीविकायै तं ज्ञानपण्यं वणिजं वदन्ति ।

(*d*) भोदि जीवेअं वा ण वा । जं मए अत्तभवन्तं सेवमाणेण ते अवरद्धं तं मरिसेहि ।

(*e*) जाणामि णिमित्तं कोदुअलंकारस्स । तन्ह वि बिसिणीपत्तगदं विअ सलिलं वेवदि मे हिअअं । 9, 4

IV. Describe the quarrel between the dancing-masters Haradatta and Gaṇadāsa as told by Kālidāsa in Mālavikāgnimitra. 5

V. Translate into Sanskrit :— 35

1937

I. Translate into English *any four* of the following :—

(*a*) Act III, verse 22 (*b*) Act III, verse 11

(*c*) Act II, verse 10 (*d*) Act V, verse 7

(*e*) विजयतां देवः । देव अमात्यो विज्ञापयति । तस्मिन् विदर्भविषयोपायने द्वे शिल्पकारिके मार्गपरिश्रमादलघुशरीरे इति पूर्वं न प्रवेशिते । संप्रति देवोपस्थानयोग्ये संवृत्ते । तदाज्ञां देवो दातुमर्हतीति ।

(*f*) तर्केमि दोलापरिब्भट्ठाए सरुअचलणाए देवीए असोअदोहला-
हिआरे मालविआ णिउत्तेति । अण्णहां कहं सअं धारिअं
णूउरजुलं परिअणस्स अणुजाणिस्सदि । 16

II. Explain fully *one* of the following :—

(*a*) Act I, verse 8 (*b*) Act II, verse 13. 6

III. Explain, with reference to the context, *any three* of the following, and render the two Prākrit passages into Sanskrit :—

(*a*) ननु तव साक्षादयमहमनन्यसाधारणो दासः ।

(*b*) स्थाने प्राणाः कामिनां दूत्यधीनाः ।

(*c*) द्वारपिधानमिव धृतेर्मन्ये तस्यास्तिरस्करणम् ।

(*d*) गौतम चिन्तेहि दाव उवाअं । जहा मे जदिच्छादिट्ठप्पकिदी
मालविआ पच्चक्खदंसणा होदित्ति ।

(*e*) का वअं भट्टिणिं णिओजेदुं। परिअणणिअलणेण दंसिदो मइ
अणुग्गहो । 9, 4

IV. Reproduce briefly in your words (English or Sanskrit) the story of Act III of Mālavikāgnimitra. 5

V. Translate into Sanskrit :— 35

Hints for Answers to the Question-papers

1935

I. *Hints.* Give the bare English translation. Do not add any notes or explanation.

(*a*) *p.* 47, (*b*) *p.* 66, (*c*) *pp.* 6-7, (*d*) *p.* 18, (*e*) *p.* 12, (*f*) *p.* 29.

II. *Hints.* First give the meaning and then explain it at length in a general way as well as with reference to the context. (*a*) *p.* 2, (*b*) *p.* 22.

III. *Hints.* First give the meaning, then state by whom, to whom and on what occasion was it said, and last of all, add what its implications are.

(*a*) *p.* 14, (*b*) *p.* 11, (*c*) *p.* 34, (*d*) *p.* 8, (*e*) *p.* 37.

Hints. Give the bare Sanskrit-rendering of the Prākrit passages (*b*) *p.* 11, (*c*) *p.* 34.

IV. See *pp.* 158-161.

1935-Supplementary

I. *Hints.* Same as in 1935.

(*i*) *p.* 61, (*ii*) *p.* 29, (*iii*) *p.* 20 (*iv*) *p.* 13, (*v*) *p.* 75, (*vi*) *p.* 9.

II. *Hints.* Same as in 1935. See *p.* 19.

III. *Hints.* Same as in 1935.

(*i*) *p.* 73, (*iii*) *p.* 52, (*iv*) *p.* 34, (*v*) *p.* 25.

Hints. Same as in 1935. (*iii*) *p.* 52.

IV. See *pp.* 159-160.

1936

I. *Hints.* Same as in 1935. (*a*) *p.* 17, (*b*) *p.* 37, (*c*) *p.* 54, (*d*) *p.* 9, (*e*) *p.* 9, (*f*) *p.* 74.

II. *Hints.* Same as 1935. (*a*) *p.* 69, (*b*) *p.* 18.

III. *Hints.* Same as in 1935, (*a*) *p.* 17, (*b*) *p.* 51, (*c*) *p.* 76, (*d*) *p.* 52, (*e*) *p.* 40.

Hints. Same as in 1935. (*d*) *p.* 52, (*e*) *p.* 40.

IV. See *pp.* 159-160.

1936-Supplementary

I. *Hints.* Same as in 1935. (*a*) *p.* 22, (*b*) *p.* 39, (*c*) *p.* 45, (*d*) *p.* 74, (*e*) *p.* 6, (*f*) *p.* 76.

II. *Hints.* Same as in 1935. See *p.* 5.

III. *Hints.* Same as in 1935. (*a*) *p.* 56, (*b*) *p.* 6, (*c*) *p.* 13, (*d*) *p.* 48, (*e*) *p.* 68.

Hints. Same as in 1935. (*d*) *p.* 48, (*e*) *p.* 68,

IV. See *p.* 158.

1937

[illegible]

See p. 159. IV.